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MUSICAL DICTATION

HOLLIS DANN

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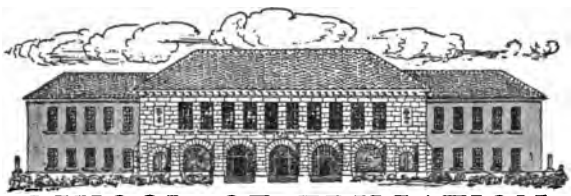

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MUSICAL DICTATION

STUDY OF TONE AND RHYTHM

MANUAL FOR TEACHERS

BOOK TWO

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Musical Dictation
Manual for Teachers, Book Two

W. P. 2

MUSICAL DICTATION

BOOK TWO

INTRODUCTION

This book is a Manual for teachers and is intended primarily for use in the public schools. The course begins with the first and ends with the seventh grade. When used in schools where first grade music consists of Rote Singing only, the course outlined in the Manual would begin with the second and end with the eighth grade.

The Manual is in two parts:

Book One contains the material for the first three years in the study of tone and rhythm.

Book Two contains the material for the fourth, fifth, sixth and seventh years in the study of tone and rhythm. Book Two also contains supplementary material for Advanced Dictation.

Music Writing Books

Beginning with the third year, each pupil should be provided with a Music Writing Book in which to write the lessons outlined in the Manual.

Third year pupils use Music Writing Book No. I.

Fourth year pupils use Music Writing Book No. II.

Fifth year pupils use Music Writing Book No. III.

Sixth and Seventh year pupils use the Music Writing Tablet.

The following general suggestions are offered concerning the use of the Manual:

1. **Look over the material for the entire month and begin all features of the work early in the month.**

2. **Keep all activities progressing throughout the month.**

3. **Have a plan for each lesson; work rapidly, and avoid wasting time by useless questions.**

Absolute Pitch

Many children will acquire the ability to recognize any given pitch if given a fair opportunity. The capacity for acquiring this power should be fostered and developed rather than stunted and neglected. To develop this invaluable feature of a musical education, certain conditions are necessary:

1. The pupil should continually hear the correct pitch. Therefore, it is essential that the piano, the pitch pipe, the violin, etc., shall agree in pitch, both in the home and in the school.

2. All music which the pupil sings should be sung at the pitch in which it is written, or, if sung in a different key, the pupil should know the change.

Parents and teachers who are able to approximate these conditions may cultivate the sense of absolute pitch in children with surprising results by testing a given pitch daily: or for example.

The Pure Scale

Ability to think and to sing the pure scale as played by an artist on the violin, for example, is the best possible scale training and is invaluable to the pupil who is to make a serious study of music. This, however, can be acquired only with the constant assistance of expert teachers, and is obviously beyond the possibility of attainment in the public schools.

Singing in Tune

Singing out of tune is evidence of wrong physical and mental conditions. Good tone production and correct intonation are evidences of normal conditions.

It is entirely feasible and practicable for classes in the public schools to sing true to the pitch. Nothing less should be accepted by the supervisor or the teacher.

Because of the low standard which prevails, faulty intonation is accepted in many communities as a necessary evil in school singing. The fault is not with the children. Their false intonation is evidence of wrong physical and mental conditions, and is the inevitable result of careless, inefficient teaching, and poor or inadequate supervision.

The ability to create and maintain normal vocal conditions is the first and most important qualification of the supervisor of music.

These conditions include:

1. Proper position of body and head, and flexibility of the lower jaw, tongue, and facial muscles.

2. Deep breathing, secured by correct position and by use of simple breathing exercises.

3. The use of the "thin, head" voice, and the avoidance of the lower "thick" quality.

With these habits formed, the singing voice is used quite as easily as the speaking voice.

Correct intonation demands correct thinking as well as normal physical habits. Certain other conditions are, therefore, essential:

1. Every teacher must use a chromatic pitch pipe, thereby detecting and correcting any tendency to "flat" or "sharp" the pitch. **Constant singing out of tune — "flatting the pitch," for example — causes the singer to think the wrong pitch; he then sings out of tune because he thinks out of tune.**

2. If a piano is used, it should be kept in tune, else the ear is constantly misguided by false and unmusical tones. A good piano is most desirable in the schoolroom. Incidentally, the piano may be used in place of the pitch pipe for taking and testing the pitch.

3. The songs and exercises used by children in the lower grades must be in the proper compass and favorable to good tone production. The use of unsuitable material encourages and develops bad vocal conditions and consequently results in faulty intonation.

Children who sing properly sing in tune, freely and easily, with light, clear, mellow, flutelike tone which increases in breadth and volume as the children develop physically.

The Use of Syllable Names

The syllable names are indispensable to the pupil in gaining a mastery of the tonal problems in music. By their use the pupil is aided in identifying and differentiating each tone.

The primary object of all instruction in sight singing is to teach the pupil to hear the tones and sense the rhythm of a melody as he looks at the music. The pupil has many problems demanding instant solution in reading a melody. Accent, rhythm, tones, all require recognition, quickly followed by expression. The recognition and interpretation of musical symbols demand quick and accurate thought followed by action, which must be equally accurate and rapid.

All the power of concentration which the pupil possesses must be employed in reading music.

The reading of words and music demands the recognition and interpretation of two entirely different sets of symbols simultaneously.

This is beyond the power of the majority of children during the first two or three years in school, and their attempt to interpret two languages at once makes concentration on the tone language impossible, deprives them of the help of the syllable names, discourages the slower pupils, and places upon young children a task which most adult beginners are unable to accomplish. It is better to follow a vital pedagogical principle and attack one difficulty at a time. The interpretation of one language at a time is obviously enough for little children.

The Abuse of Syllable Names

While the Latin syllables are vitally essential in mastering the tonal problems, they are only a means to this end. Their constant use in the upper grades to the exclusion of words, is a serious error. When the pupil has formed the habit of hearing the tones and feeling the rhythm as he looks at the symbols, and has had sufficient practice in combining tone and rhythm, he is ready to begin reading without the syllable names.

Time is wasted and progress retarded, however, if this is attempted too soon. If individual singing is constantly practiced, as it should be, the teacher will know when the class is ready to begin the reading of words and music together.

The Music Readers, both the regular text book and the supplementary material, should furnish a large amount of music especially adapted for this practice. An abundance of suitable material, not too difficult, is a necessity.

Before the pupil reaches the High School, he should be able to read at sight, words and music, with facility.

Correlation of Reading and Singing

Oral reading and singing are very closely related. Poor results in either, seriously interfere with progress in the other; excellence in one, greatly accelerates improvement in the other. The right sort of singing makes speech more musical and more flexible; gives the voice a wider compass and greater sustaining and carrying power; develops the rhythmic and melodic sense; stimulates emotional expression; and, in many other ways, increases the pupil's capacity for oral expression in speech.

The course in Reading in the public schools should give to children not only the ability to read and understand, but should equip them to speak the English language clearly, distinctly and naturally. Mumbling, inarticulate, nasal speech, accompanied by distorted misuse of vowels and consonants, makes the teaching of singing tenfold more difficult. A thorough, systematic course in Phonetics is absolutely essential if American children are to speak the English language acceptably. Indistinct and inaccurate pronunciation and enunciation are alike fatal to acceptable reading and speaking, and to good singing.

To teach the correct use of the English language in speech is primarily the function of the course in Reading.

To teach the correct use of the singing voice, and the reading and interpretation of the tone language, is the function of the course in Music. In the upper grades the pupil must read and interpret both languages simultaneously.

Good oral reading is the greatest possible help to school singing; therefore, the music supervisor and teacher should assist in every possible way in bringing about the correlation of Music and Oral Reading from the first grade through the High School.

FOURTH YEAR

SEPTEMBER

Tone Production

The study of vowels and consonants, breathing, position, etc., as applied to children's singing, is vitally essential for every teacher who attempts to teach children to sing. This most important side of school music teaching is not included in this Manual, for obvious reasons.

A few suggestions only, are offered concerning the use of neutral syllables which shall hereafter be used a part of the time, in the place of the Latin syllables, *do*, *re*, *mi*, etc.

Great care should be taken in the choice and use of vowels. The *oo* sound is an excellent means of forming the "head" tone habit. However, the habitual use of *oo* is apt to develop a "hooty" tone.

The vowel *o* as in *on* is favorable to good tone. This sound is between *a* as in *all* and *a* as in *father*.

The teeth must be apart, and the muscles of the tongue, lips and face, flexible and soft, in the singing of all vowels. The mouth must be opened easily and naturally. An unnatural or distorted expression of the face while singing is conclusive evidence of bad tonal conditions. A stiff, forced condition of the open mouth may be quite as bad as the closed teeth. One of the worst and most common errors is the neglect to open the back part of the throat and mouth. The lips and teeth may be wide open while the tongue and soft palate completely close the throat.

No direct appeal should ever be made to the child to "open the throat." Such instructions cause an unnatural effort and develop wrong conditions. The singer should feel the sensation of gently **lifting** the tones. Sometimes the act of yawning will help to give this sensation of lifting the tone.

The teacher should be very sensitive to tone quality, never forgetting that the only tone quality which is acceptable in children's singing is mellow and pleasant. Under the skillful teacher, this tone is also resonant and beautiful, never harsh and unmelodious.

Review of Sequential Studies

The following scale studies are to be sung by the class and by each pupil individually, in the order given. The pupils should be encouraged to sing the entire series without assistance, after the teacher gives the directions for the first group. The teacher will soon find it unnecessary even to suggest the order in which the studies are to be sung. It is important that these studies be sung rapidly, and with freedom and facility; otherwise, the automatic use of the syllables will not be gained. (For further directions, see Dictation Manual, Book One, page 86.)

The pupils should take breath after each group as indicated by the breath marks.

Teacher: Sing *do re do.* Sing *do re mi re do.* Sing *do re mi fa mi re do*, etc.

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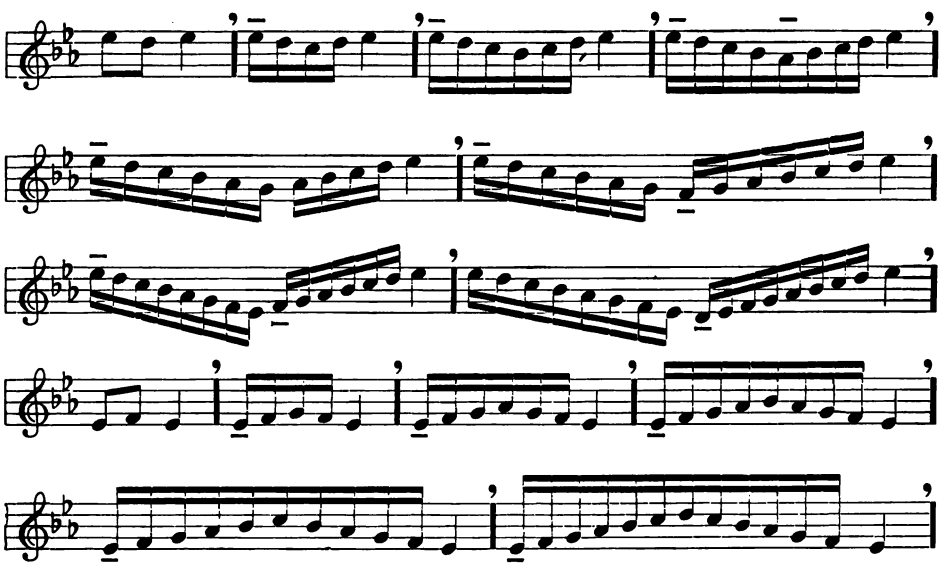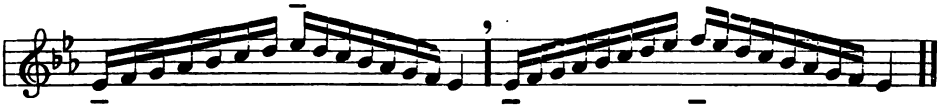

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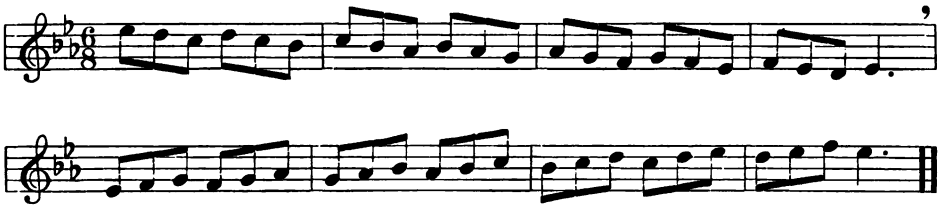
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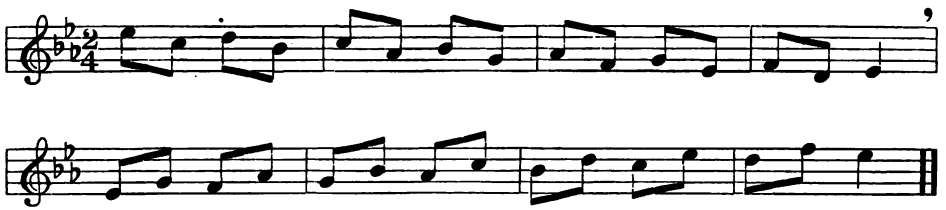
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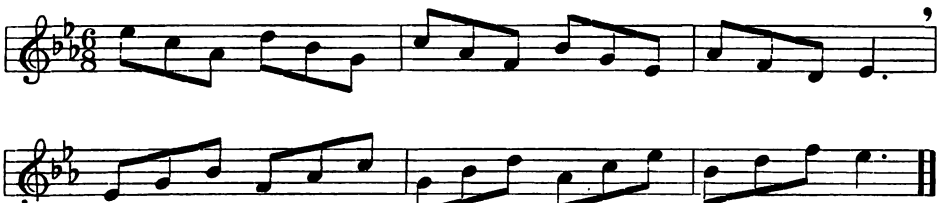
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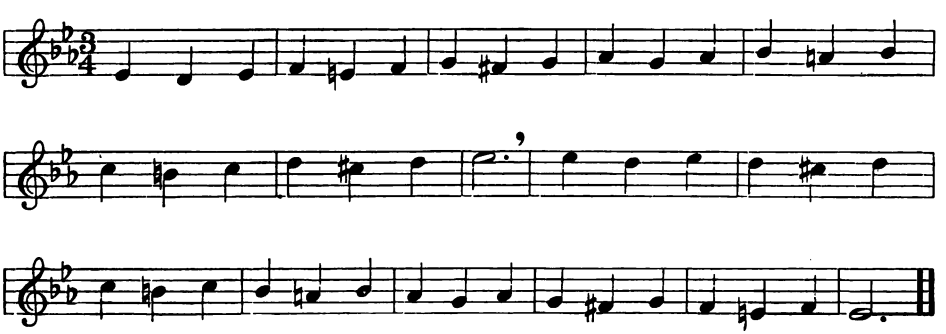
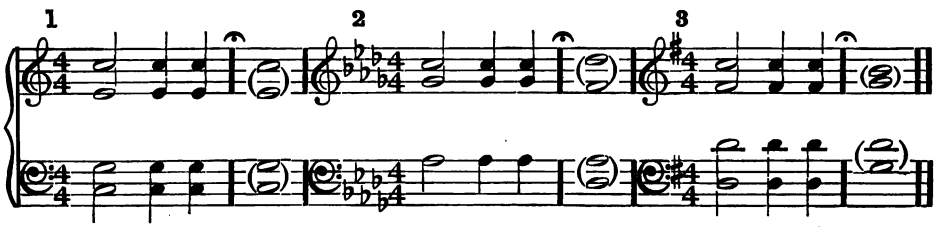

Review of the Mental Effects of *Do*, *Mi*, *Sol*, *Ti* and *Re*

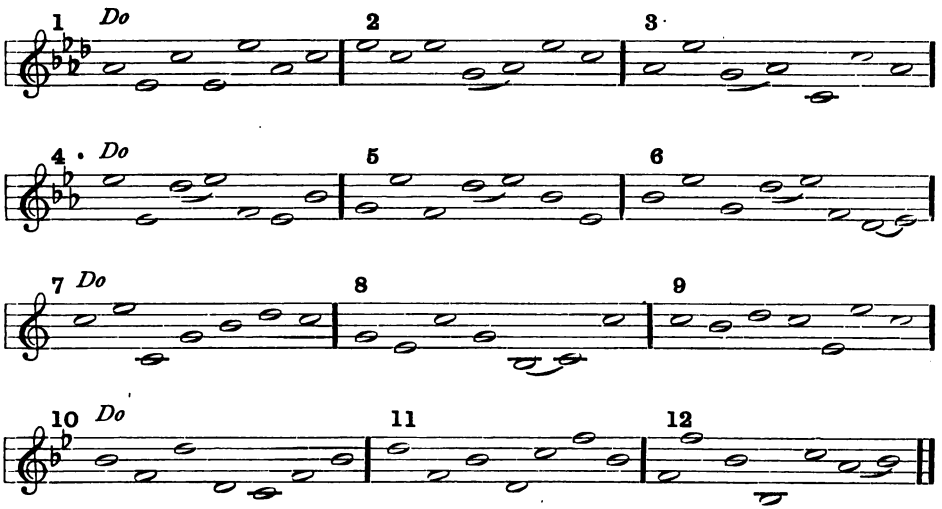
Every expert in sight singing has a keen appreciation of the relational effects of the scale tones. He senses the harmonic effects of the melody; he feels the modulation and knows in what key and mode he is singing. This harmonic sense is essential to good sight reading and may be acquired by the study of Harmony; it may also be acquired by the proper study of the scale tones, without the study of Harmony.

If the teacher will play the chords indicated and listen carefully, three radically different impressions will be received from hearing the upper tone C, although the three physical elements of the tone — pitch, volume, and quality — remain unchanged.

After hearing No. 1, the thought rests on the same tone (*do*). The C in No. 2, no longer sounds like *do* but like *ti*, and there is an irresistible impulse to sing the next scale tone above. The listener feels after hearing No. 3, that the next tone must be *mi*. Appreciation of these relational (mental) effects of the scale tones is vitally essential.

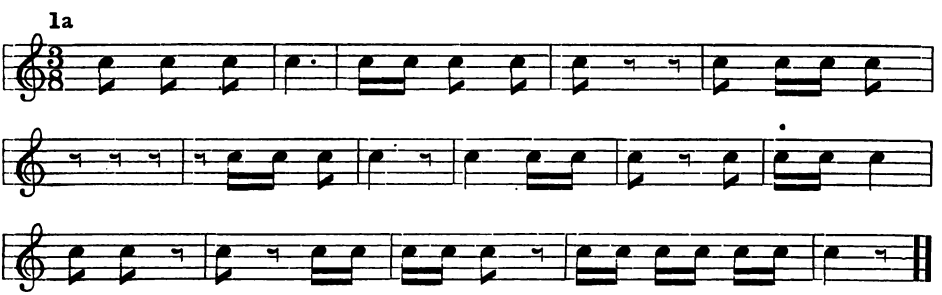
The teacher is strongly urged to study the scale tones until the individual characteristics of each tone are known and felt. **The manual signs should not be presented until the mental effect of the tone is clearly felt. The signs are only one means of recalling the relational effect of the scale tones, and they should not be used at all unless preceded by a graphic description and clear appreciation of the effect of the scale tone represented.** (See Dictation Manual, Book One, pages 115–132.)

Material for Review of *Do*, *Mi*, *Sol*, *Ti* and *Re*

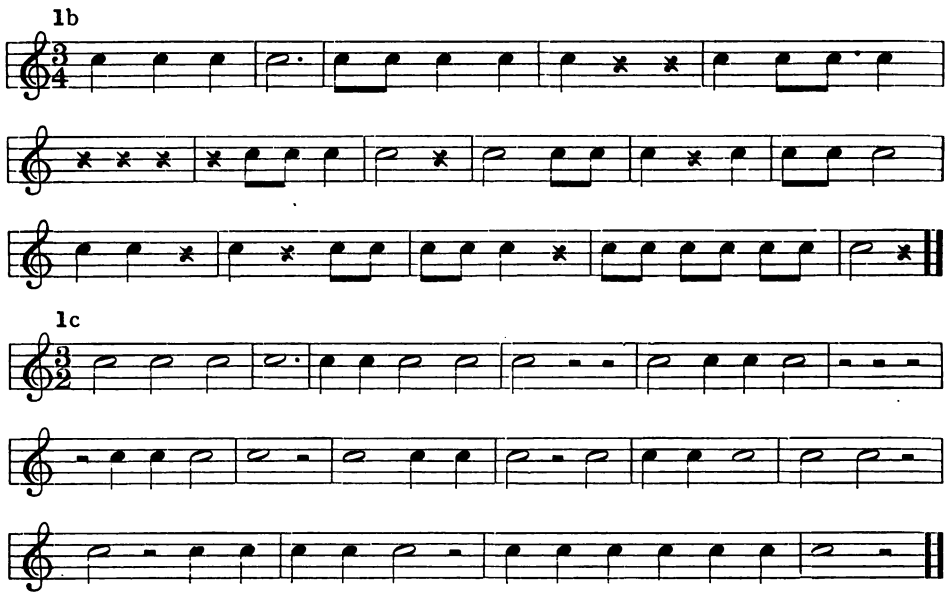
To be given by direction; *e.g.*, Sing the firm and strong tone. Sing the bright tone, etc., or by means of the manual signs.



Material for Rhythmic Review

The following should be copied on the blackboard before the time for the music lesson:

The teacher, or pupil, indicates the tempo, points to a measure, and directs that the class beat and sing the measure, repeating until another measure is indicated. This practice should be continued from day to

day until the pupils can sing any and all of these measures correctly. The pointer should be moved quickly, indicating the new measure slightly before the completion of the previous measure. The exercise may be varied as follows:

1. Have one pupil sing the entire sixteen measures.
2. Change the beat-note, thus:

3. Have three pupils, or three sections of the class, sing from each representation simultaneously.

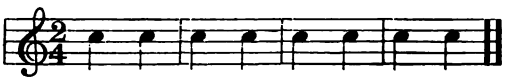
4. Erase every other bar, change the 3 to 6 in the measure signature, and use the exercise again as six-part measure. ($\frac{6}{8}$, $\frac{6}{4}$, and $\frac{6}{2}$).

5. Instead of singing, **speak** the rhythms to a neutral syllable. (The rhythms may then be represented without the staff, thus: $\frac{3}{8}$ 𝅝 𝅝 𝅝 | 𝅗𝅥. ‖ *la, la, la, la.* etc.

6. Visualization. The teacher proposes a musical game, as follows: The leader describes one measure; the pupil will try to prove that he sees and understands it by beating and singing, with the syllable *loo*, **four measures** like the one described.

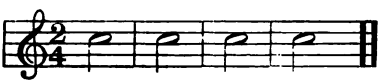
After naming the key (C major), the kind of measure ($\frac{2}{4}$), and sounding the key tone (C), the leader says:

I see two quarter notes on the third space.

A pupil beats and sings No. 1 with the syllable *loo*, thus:

Loo, loo, loo, etc.

Leader: I see a half note.

A pupil beats and sings No. 2, etc.



Only one or two minutes should be spent with the "game" after the first time it is played.

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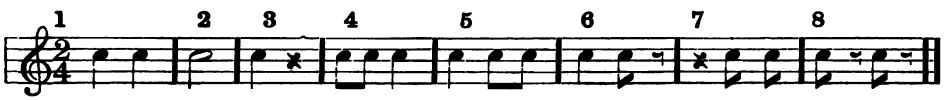
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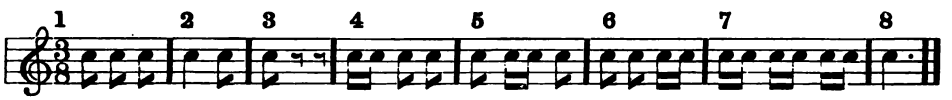
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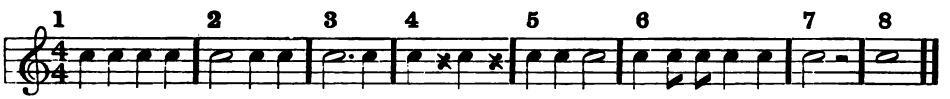
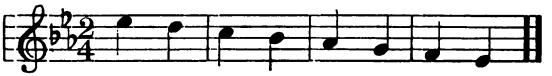
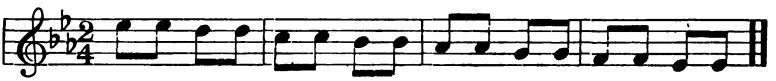

Later in the month use the same material in a different way. **Place the measure on the board** and require the pupils to beat and sing four measures, as before.

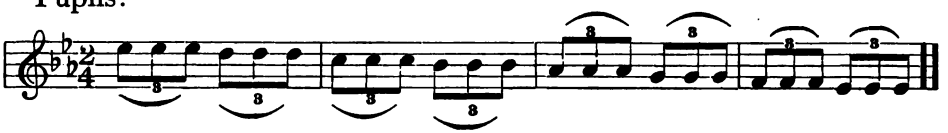
Oral Review of Three and Four Tones to One Beat

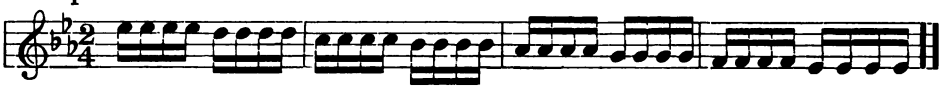
The teacher sounds the key tone and directs the pupils to beat and sing the scale descending, singing each scale tone as many times as there are tones to one beat.

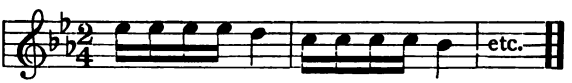
Teacher: One tone to each beat.

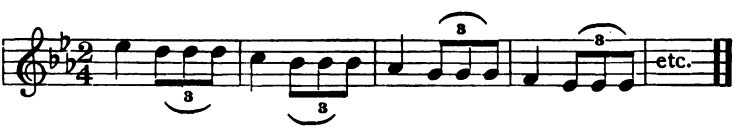
Pupils:

Teacher: Two tones to each beat.

Pupils:

Teacher: Three tones to each beat.

Pupils:

Teacher: Four tones to each beat.

Pupils:

Teacher: In each measure there are four tones to the first beat, and one tone to the second beat.

Pupils:

Teacher: One tone to the first beat, and three tones to the second beat.

Pupils:

Avoid, for the present, combining two and three, or three and four tones to a beat in the same measure. All other combinations may be made with great advantage to the pupils.

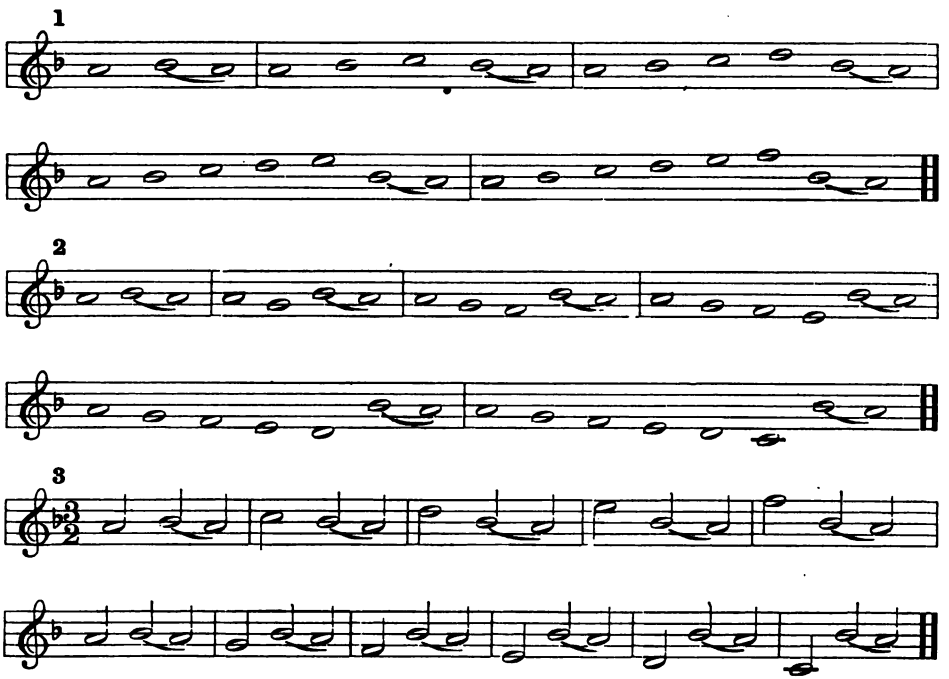
Oral Tonal Dictation

Study of *Fa*

Lead the pupils to associate *fa* with *mi*, to think of the two tones as linked together.

The following studies are sequential. The pupils should continue unaided after the teacher has called for two or three groups, thus:

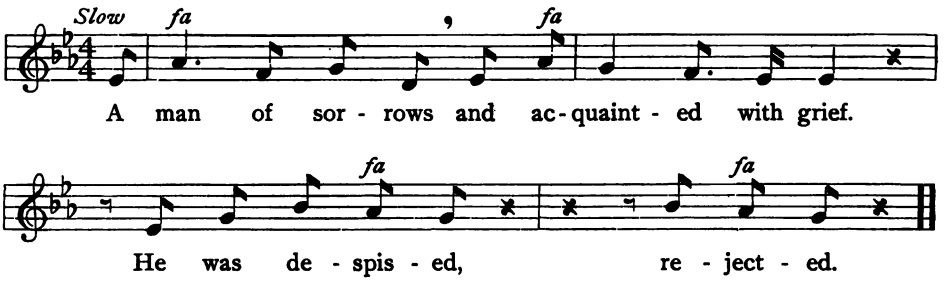
Sing *mi, fa, mi.* Sing *mi, fa, sol, fa, mi.* Sing *mi, fa, sol, la, fa, mi.*

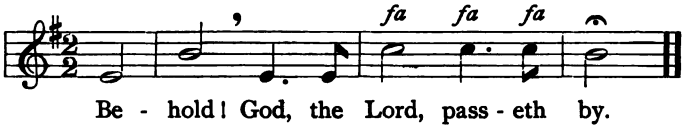
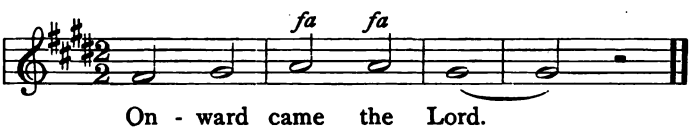
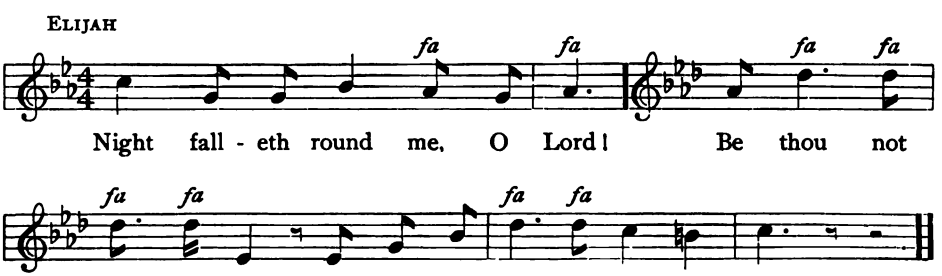


Many singers think the intervals from *do* to *re*, *mi* to *fa*, and *re* to *fa*, too narrow. *Re* and *fa* are consequently sung below the pitch. Lead the pupil to think these intervals wider.

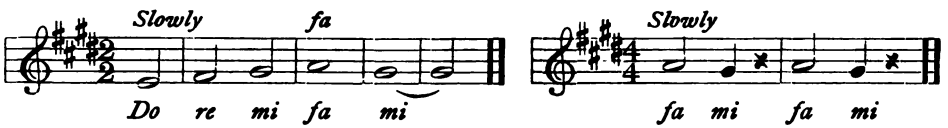
Fa has a strong tendency toward *mi*. This is already evident to the thoughtful pupil. *Fa* has other distinctive qualities.

Sing, or play from the original, the following excerpts. Notice the desolate character of *fa* in this excerpt from The Messiah.



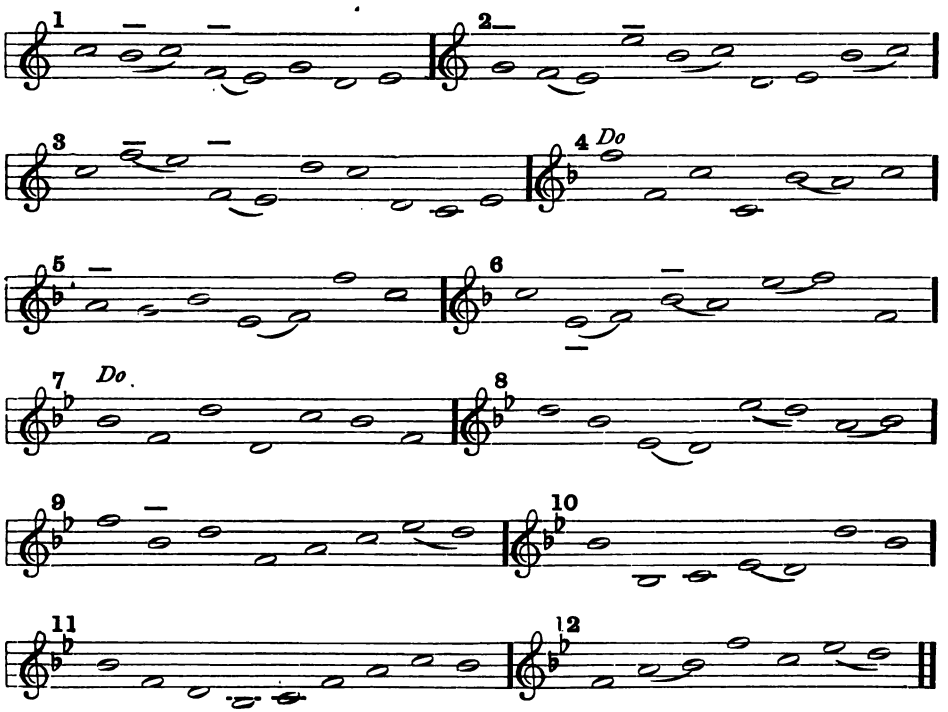
Notice the effect of *fa* in this excerpt from The Elijah, where the phrase is graphically used to inspire a feeling of awe.

In the same chorus, Mendelssohn repeatedly uses the following phrase, picturing the mystery of the coming of the Lord in the "still small voice."

Notice the constant repetition of *fa* in depicting the desolation of Elijah.

As *fa* is sung in the next phrase, the teacher makes the manual sign, thus:

The teacher will now have the class sing the following, using the manual signs to indicate the tones:



Material for Tonal Study

To be given by direction (describing the tones), or with the manual signs:



The mental (relational) effects of the scale tones are clearly felt only when the tones are played or sung slowly, and when unaffected by harmonic changes.

LESSONS I AND II

(WRITING BOOK)

Each pupil should be provided with Music Writing Book No. II.

Lessons I and II in the writing book are devoted entirely to copying symbols. Facility in the mechanical part of writing music is essential. The placing of signatures, making of notes, rests, bars, etc., must become more or less automatic before the pupil can concentrate his attention on the rhythmic and tonal problems. After the first lesson has been written, the teacher will know which pupils need additional blackboard practice in making these symbols.

Unless objections are made from the standpoint of penmanship, the pupil should use a soft pencil and eraser.

LESSON III

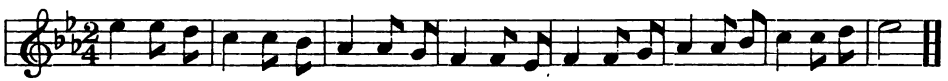
(WRITING BOOK)

See directions in the writing book.

OCTOBER

The Dotted Beat-Note

No difficulty whatever should be found with this rhythm. There is really no new rhythmic problem involved. Any pupil or class that has mastered the rhythmic problems of the third year, will sing the exercises suggested below without assistance.

The teacher places the following exercise on the blackboard, sounds the key tone, and asks the class to beat and sing:

Teacher: When did you sing the first tone?

Pupils: With the first beat.

(As the class answers, the teacher draws an arrow under the first note.)

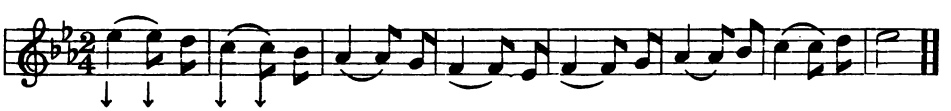
Teacher: When did you sing the second tone?

Pupils: With the second beat. (Teacher draws arrow under second note.)

Teacher: The third tone?

Pupils: After the second beat.

The class sings the exercise again, after which the teacher ties together the first two notes in each measure. The exercise now appears thus:



The class again sings the exercise, beating firmly. The teacher then asks:

When did you sing the first tone?

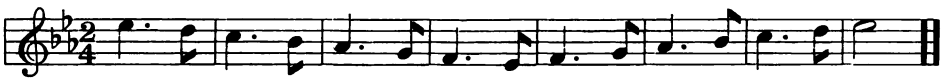
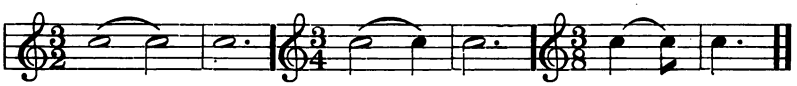
Pupils: With the first and second beats.

Teacher: The second tone?

Pupils: After the second beat.

Teacher: Is there another way to represent the quarter and eighth notes that are tied together?

Pupils: Yes, a dotted quarter note equals a quarter and an eighth.

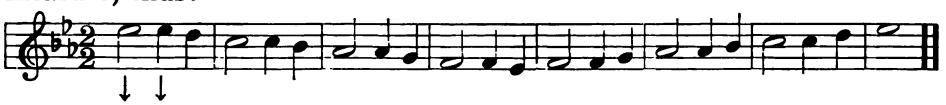
The teacher now substitutes ♩. for ♩♪ thus:

The following representations are known to the pupils, having been in use since the second year.

LESSON IV

(Writing Book)

To be given at the first lesson following the presentation of the dotted beat note, the pupils singing from the writing book instead of from the blackboard, and each writing in the book as directed. (See Lesson IV, Writing Book.)

LESSON V

(Writing Book)

The rhythm as given in Lesson IV is now represented with two-two measure, thus:

This lesson should be presented in the same manner as Lesson IV. Each pupil writes in the writing book and sings from the writing book. No blackboard work is necessary.

LESSON VI

(Writing Book)

The rhythm presented in Lessons IV and V is now represented in two-eight measure, thus:

The lesson should be presented in the same manner as Lessons IV and V, the pupils first singing from the writing book, then writing as directed.

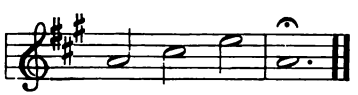
The pupil will master this and all other rhythmic problems without difficulty, provided the teacher and pupil think clearly and correctly. The several systems of time names and the numerous devices for overcoming the supposed difficulties in the study of rhythm are not only unnecessary, but are a real hindrance. They make complex what is simple; they befog rather than clarify thought; they center the attention on an arbitrary name for the rhythm, rather than upon the rhythm itself.

Part Singing

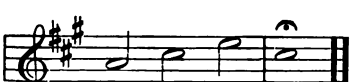
(Triads)

The teacher forms the class into three divisions, A, B and C. After sounding *do* in the key of A, the teacher directs the class to sing as follows:

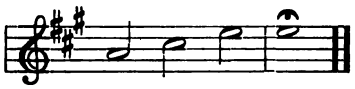
Teacher: Division A, sing *do*, *mi*, *sol*, *do*.

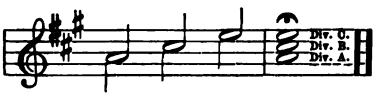
Pupils sing: 

Teacher: Division B, sing *do*, *mi*, *sol*, *mi*.

Pupils sing: 

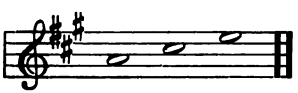
Teacher: Division C, sing *do, mi, sol, sol.*

Pupils sing:

After each division has again sung as directed, all three sing together, thus:

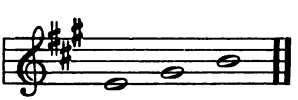


repeating several times.

Teacher: How many tones did you hear?
A pupil: I heard three tones.
Teacher: What tones did you hear?
Pupil: I heard *do, mi* and *sol.*
Teacher: Sing *do, re, mi, fa, sol.*
Now sing the first, third and fifth tones.

Class sings: 

Teacher sounds the lower *sol* and says: Sing *sol, la, ti, do, re.*
Now sing the first, the third, and the fifth tones.

Class sings: 

In the same manner, *fa, sol, la, ti, do,* are sung and then the second and fourth tones omitted.

Teacher: Sing *do, re, mi, fa, sol,* again.
How many tones did you sing?
Pupils: Five.
Teacher: Sing the first, the third and the fifth tones again.
Pupils sing, *do, mi, sol.*

Note:—The significance of the prefix tri should be made known, *e.g.*
Teacher: What is a tricycle?
Pupils: A riding machine (cycle) with three wheels.
Teacher: Why is the French flag called the tricolor?
Pupils: Because it has three colors.
Teacher: What does tri mean?
Pupils: Tri means three.

Teacher: These three tones **sounded together** are called a triad. **Any scale tone and the third and fifth scale tones above it, form a triad. A triad takes the name of the tone on which it is built,** either the syllable name or the letter name. (*e.g.*, *Do* triad, or C triad.)

The teacher sounds *do* in the key of C and directs the class as follows:
Sing the tones of the *do* triad (C triad).
Sing the tones of the *re* triad (D triad), etc.

Chord is another name for triad. These triads are called common chords.

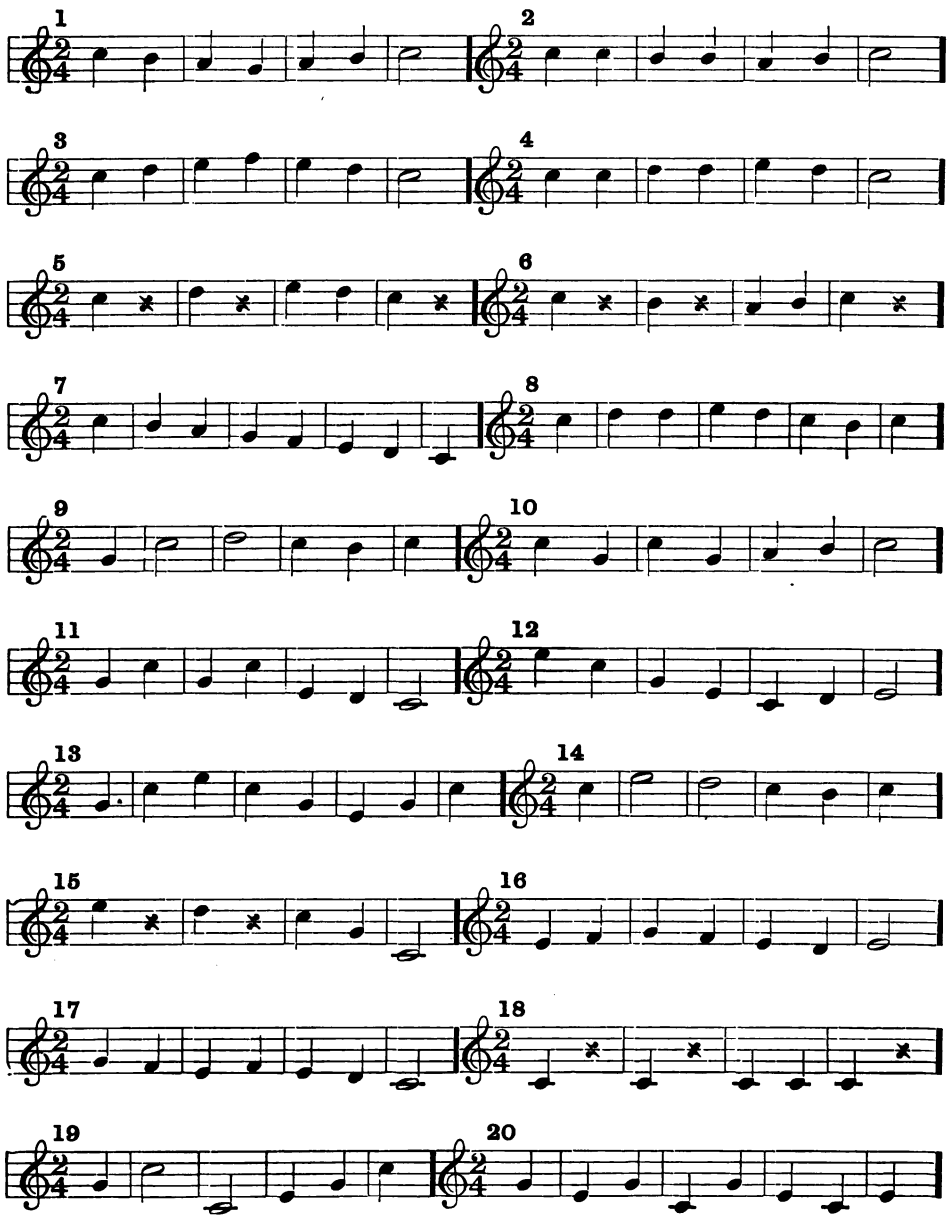
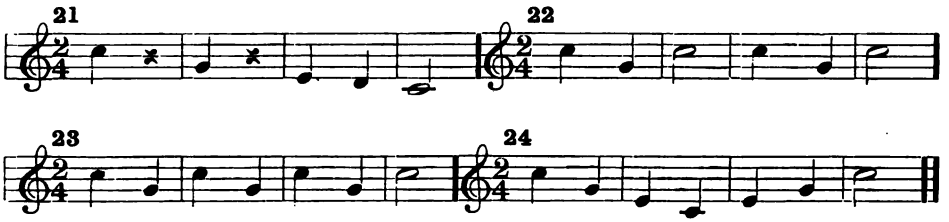
Metric Dictation

The pupils are now ready to recognize, sing and represent tones and rhythms simultaneously. At first, attention must be centered upon the rhythm. The melodies must, therefore, be very simple.

The material which follows is in C major and in two-four measure, each melody is four measures long, there is only one sound to a beat, and the only skips are those of the *Do* triad.

The teacher (or a pupil) will play the melody, or sing to a neutral syllable, being careful to give all notes and rests their exact values, and to indicate the accent clearly. **The pupils should visualize the melody before singing or writing.** This is important.

After singing the melody, the pupil writes it on the blackboard, first placing the clef and measure signatures. Several pupils may write the same melody at the same time.

Material for Written Metric Dictation

About the middle of the month, after the melodies have been sung and placed upon the blackboard, the entire class will write Nos. 1, 2, 5, 6, 10, 11, 15, 21 and 24 on page 6 of the writing book (Lesson VII). Only those who do not write these correctly need additional work in metric dictation for the remainder of the month. Some of those who get one hundred per cent in the test might "play teacher" and help the weaker pupils.

LESSON VII

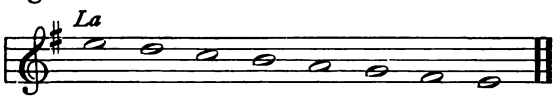
(Writing Book)

Play, or sing to a neutral syllable, Nos. 1, 2, 5, 6, 10, 11, 15, 21 and 24 from the foregoing material for metric dictation.

The Minor Scale

The teacher sounds E fourth space, and says: This is *la*. Sing *la, sol, fa, mi, re, do, ti, la.*

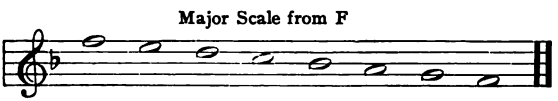
The pupils sing:



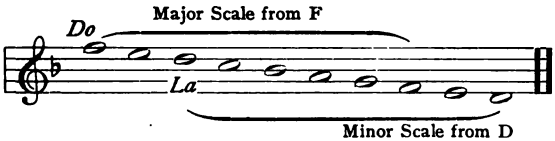
(The pupil is accustomed to think *do* when the pitch is sounded. Now he is asked to think *la* instead of *do*.)

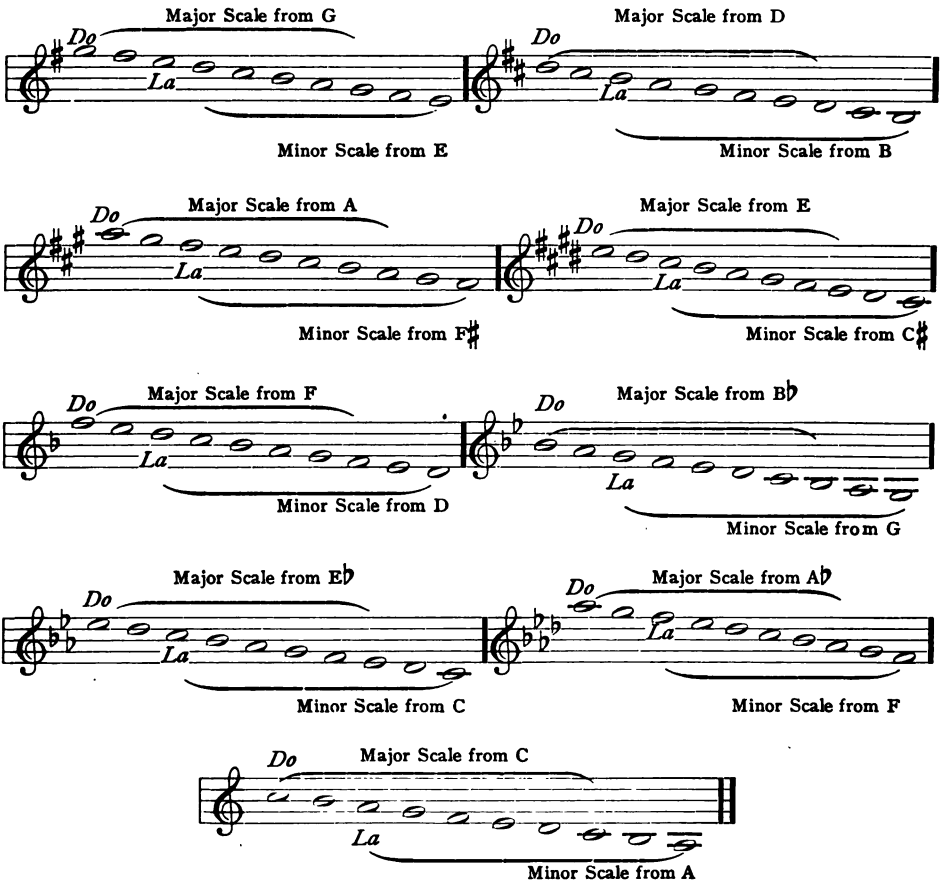
This scale should be sung daily, descending and ascending, until there is no difficulty in beginning with *la* instead of with *do*.

Place the major scale on the blackboard, thus:



The pupils sing the scale. The teacher adds two notes, and points while the pupils sing **the minor scale from D.** The two scales then appear thus:



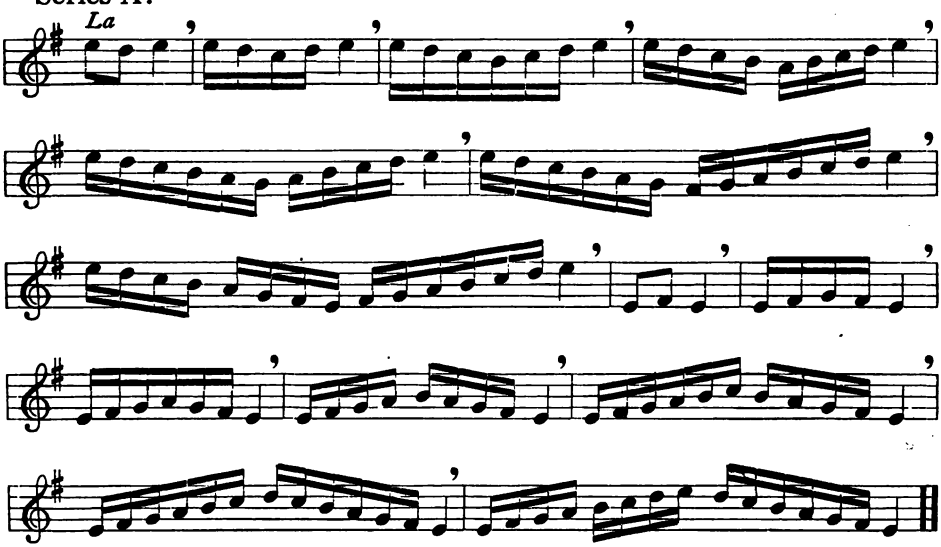
Continue, one at each lesson, until nine different representations of the two scales have been shown, as follows:

The pupil now knows two scales (not eighteen), **the major and the minor.** He has learned that the same tones form both scales. The difference (to him) is that the major scale begins and ends with *do*, while the minor begins and ends with *la*. He has also learned that **with each key signature, two scales may be represented,** the major (*do*) scale and the minor (*la*) scale.

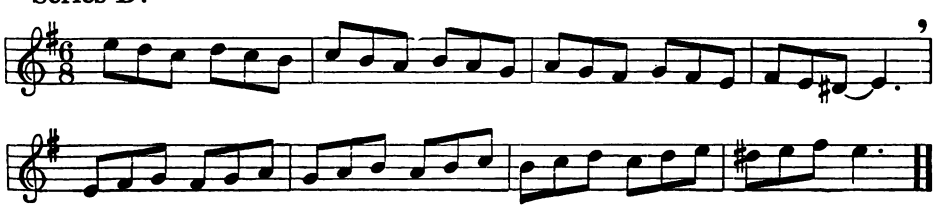
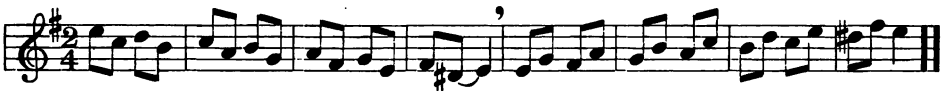
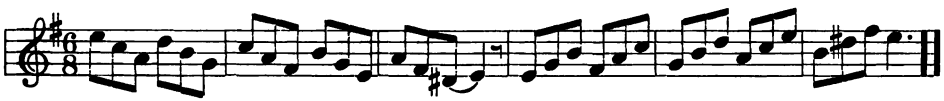
Sequential Scale Studies

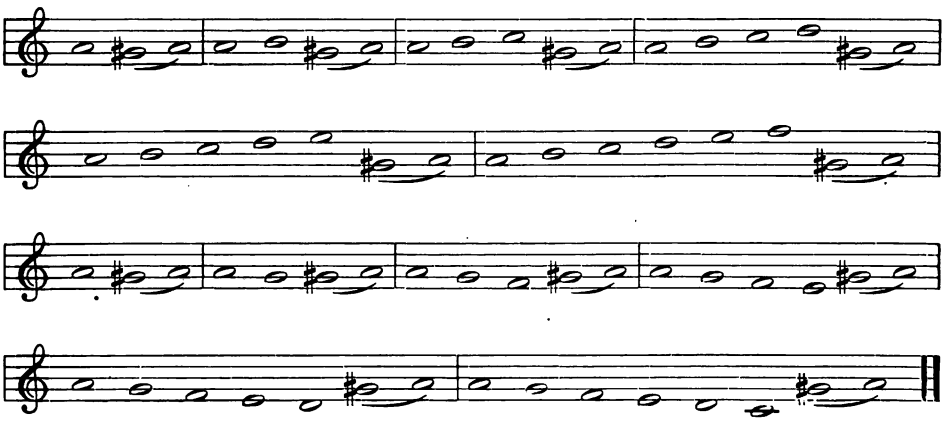
(Minor Mode)

The following sequential studies should be used as were the corresponding studies in the major scale. Pupils will soon learn to sing Series A, B, C and D in order, without assistance or directions.

Series A:



Series B:

Series C:

Series D:

SEQUENTIAL STUDY OF *SI–LA*

The first two or three groups are to be sung by direction, after which the pupil should continue, without assistance. Link *si* and *la* together as one thought:

NOVEMBER

Introduction of *Le*, *Se*, *Me* and *Rä*

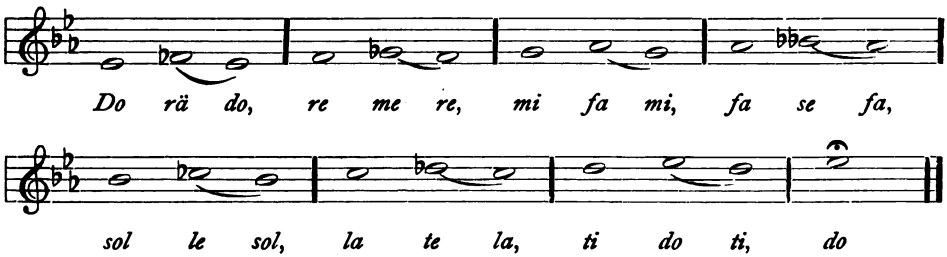
The pupil knows *la te la.* He also knows that these tones sound like *mi fa mi.* (See Dictation Manual, Book One, page 123.) The teacher calls attention to the fact that the tone just below *ti* is named *te*, and that the tone just below *la* is named *le.* (The final sound is changed to *a.*) The pupils will find the names of the next two new tones.

Teacher: I will name the scale tone and you may name the new tone just below.

Teacher: *Ti.*
Pupils: *Te.*
Teacher: *La.*
Pupils: *Le.*
Teacher: *Sol.*
Pupils: *Se.*
Teacher: *Mi.*
Pupils: *Me.*
Teacher: *Re.*

Most of the pupils will answer *re.* The teacher points out that all these new tones end with the sound of $\bar{a}$, but as *re* already ends with this sound, another must be used for flat two. The name of flat two is *rä.* The teacher will again name the scale tones, and the pupils the new tones, as above.

The pupils should now name the tones in groups of two, thus: *Ti te; la le; sol se; mi me; re rä;* pausing an instant after each group.

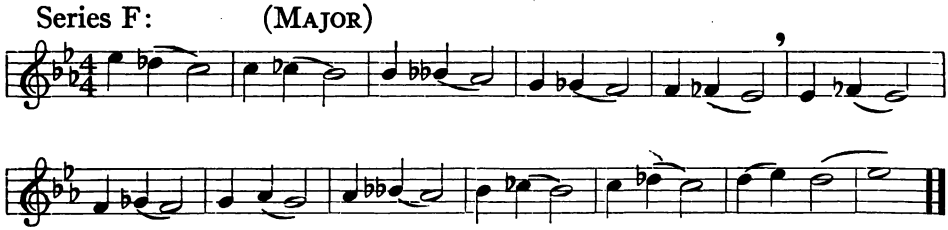
The teacher sings the following groups, using the syllable names; the pupils respond, also singing the syllables. After each group, the teacher asks: What tones sound like these? The pupils respond by singing *mi fa mi* (or *ti do ti*, etc.).

There will be a decided tendency to sing all the intervals in these groups too narrow. This fault may be overcome by asking the pupils to think the upper tone higher.

Continue this activity from day to day, until the entire series can be sung freely and in tune, and until it is clear to the class that there is no tone between *mi* and *fa*, or between *ti* and *do*.

The teacher's ear should be very sensitive to the correct singing of these half steps. Even if the class ends the series on the correct pitch, the half steps may have been sung flat of the pitch.

The following sequential study should be learned and sung by each pupil, in connection with major series A, B, C, D and E.

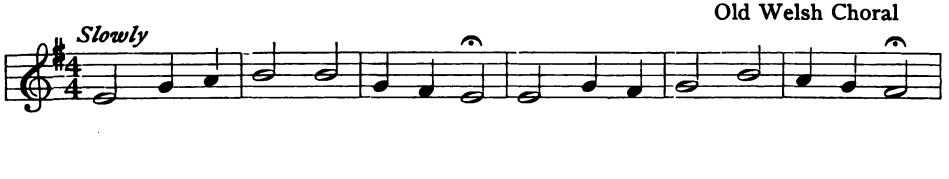
Sing slowly at first. (*Fi* instead of *se* may be used in the descending chromatic scale.)

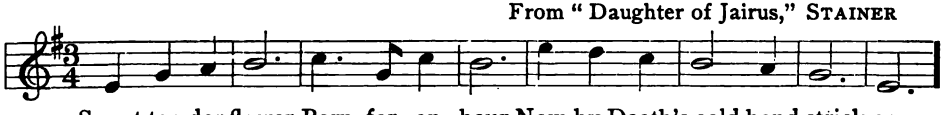
Series F: (MAJOR)

The introduction of these tones is entirely oral. No representation should be shown. **Series F should be sung daily until it is thoroughly learned.** Each singing pupil should sing Series A, B, C, D, E and F, individually before the close of the term. Each series should be sung rapidly as one recitation, without assistance from the teacher.

THE STUDY OF *LA*

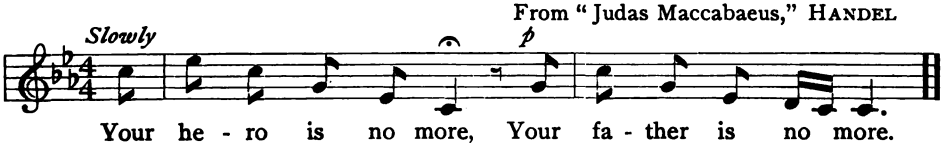
In the major scale, the tendency of *la* is to progress downward; it is, therefore, one of the active tones of the major scale. The characteristic effects of *la* are best illustrated in the minor scale when *la* ceases to be active and becomes the "home tone."

La is peculiarly expressive in the minor mode, where its emotional character is evident even to the casual listener, when the tones are sustained. Before attempting to individualize this scale tone for a class of pupils, the teacher should thoroughly sense its relational effect. If the presentation is sufficiently clear and effective, the pupils will discover and describe the sad, mournful character of *la*, without suggestion from the teacher other than the singing of the characteristic excerpts. **The manual sign should not be presented until the character of *la* is strongly felt by the pupil.** If a piano is available, the accompaniment will be found most helpful. The teacher first sings the melodies with the syllable names, asking the class to listen especially to *la*.

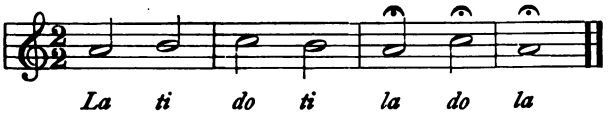
Old Welsh Choral

From "Daughter of Jairus," STAINER



Sweet, ten-der flower, Born for an hour, Now by Death's cold hand strick-en.

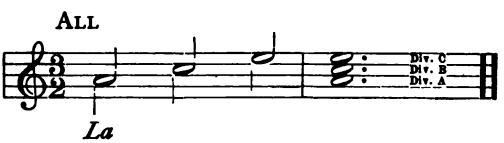
From "Judas Maccabaeus," HANDEL

Your he - ro is no more, Your fa - ther is no more.

The teacher should find no difficulty in leading the pupils to give their impressions of the effect of *la*.

The teacher now sings the following, slowly, with the syllable names, giving emphasis to *la*.

With the last tone, the manual sign for *la* is given, thus:

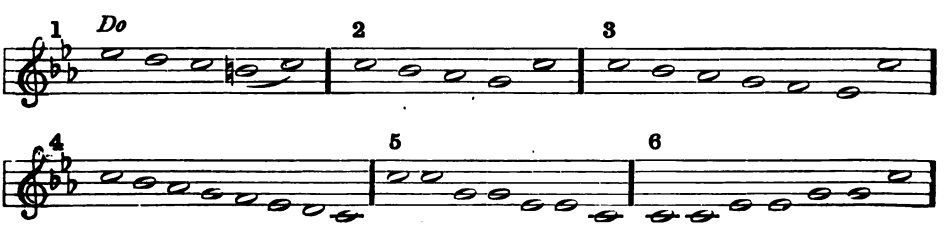
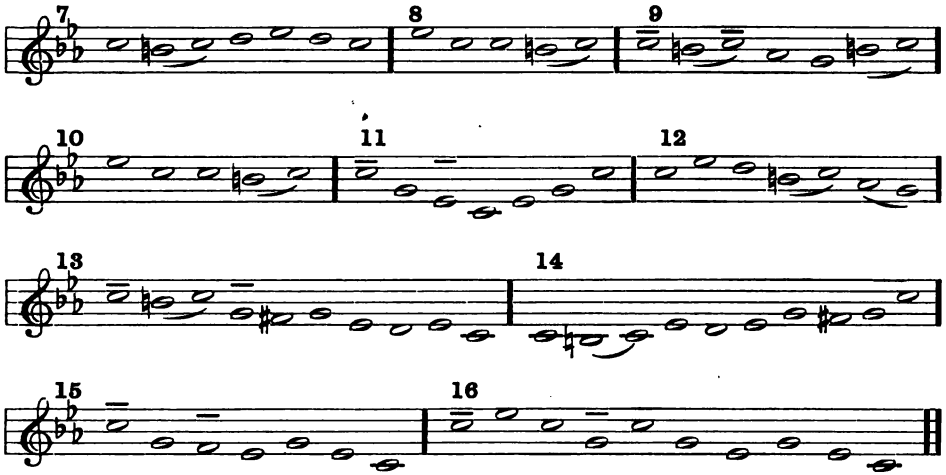
The last exercise should now be given by oral description of the tones, and again with the manual signs.

The depressing effect of *la* is intensified by the relaxed, drooping attitude of the arm and hand when giving the manual sign.

The study of *la* should be followed, in subsequent lessons, by the singing of the *la* triad, the class singing by direction in three divisions:

The assignment of parts should be changed frequently, so that each division may sing all parts.

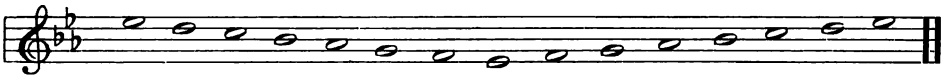
MATERIAL FOR ORAL TONAL DICTATION

The teacher (or a pupil) plays, or sings with a neutral syllable.

The pupils respond, singing the syllable names.



Studies in Rhythm

The tonal material in the following rhythmic studies consists solely of the descending and ascending scale, without repeated notes, thus:

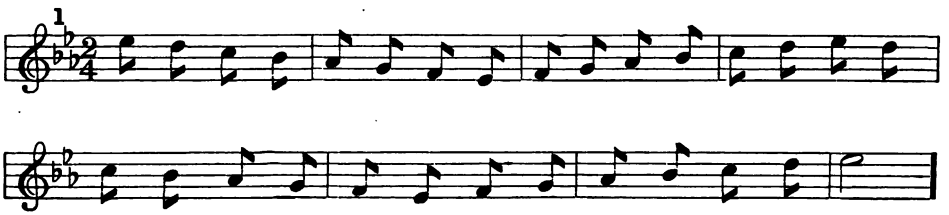
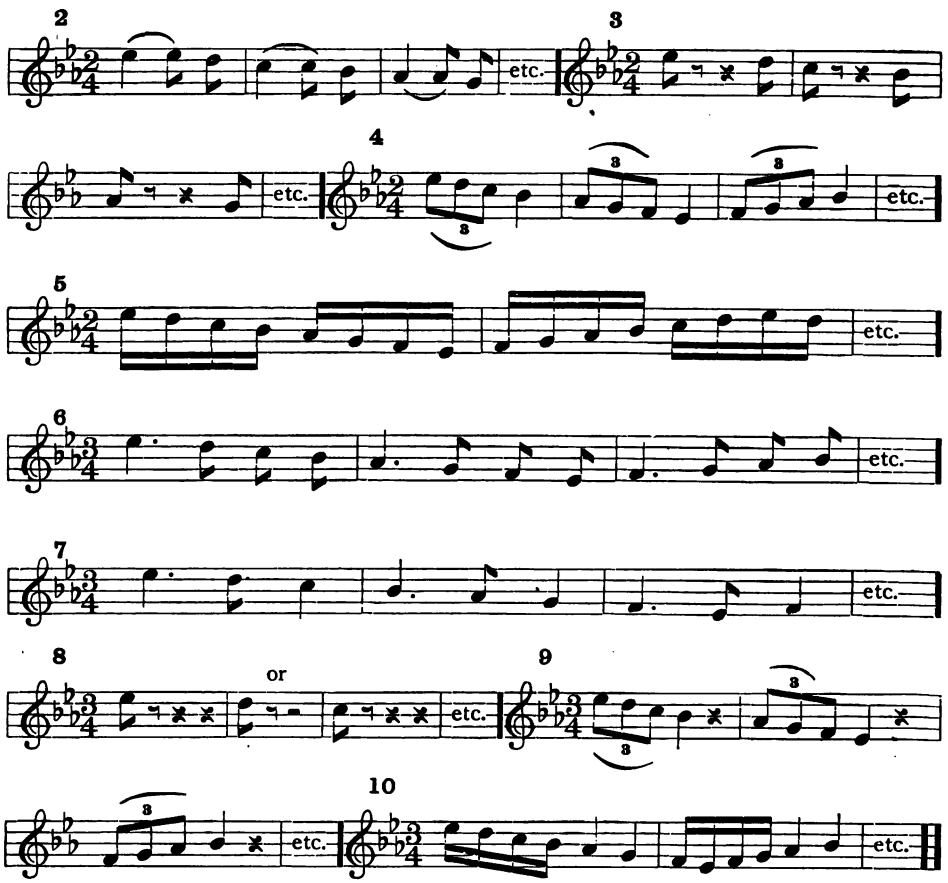


Each exercise is to be continued until the accent falls on the upper *do*. Each measure has the same rhythm.

A neutral syllable should be used instead of the syllable names.

The teacher places two measures of an exercise on the board, sounds the key tone, and indicates the tempo.

No further directions should be necessary.

No time should be wasted asking questions; if the pupil sings the exercise correctly, he thereby answers all pertinent questions. Questions are in order when mistakes are made.

The pupil should feel the rhythm before beginning to sing. Individual singing is essential before completion of these studies.

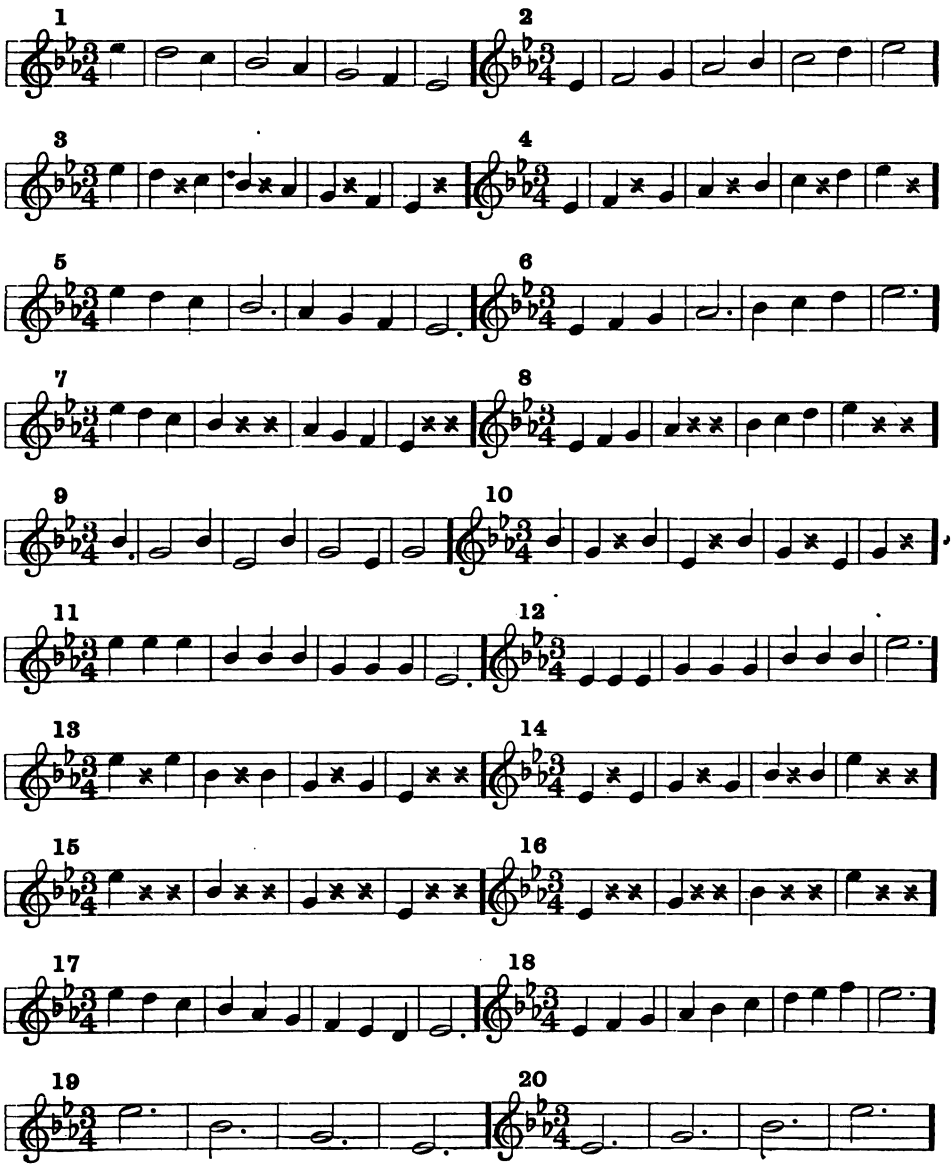
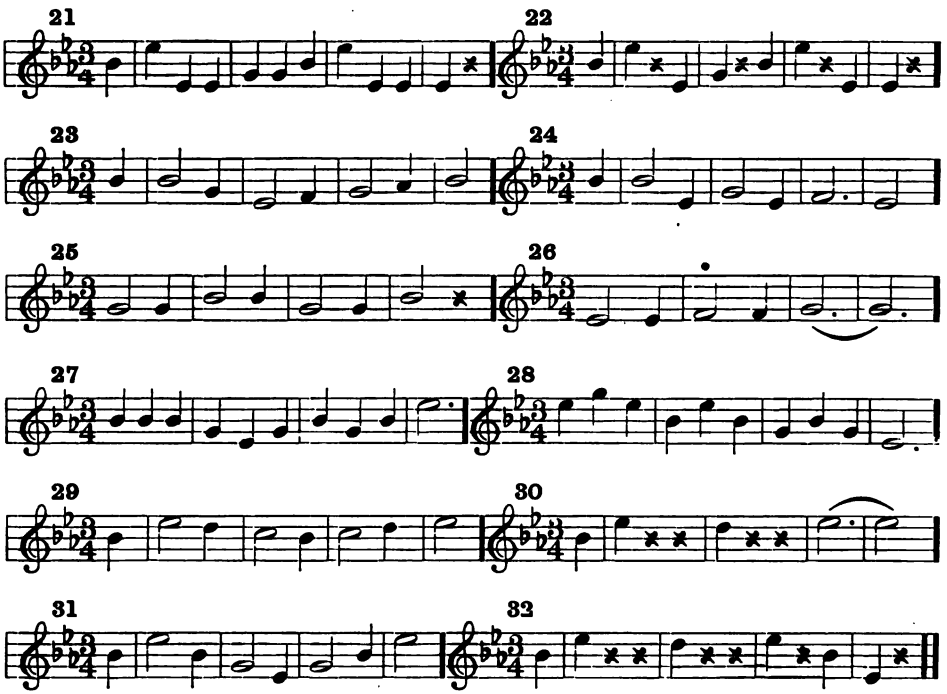
Material for Metric Dictation

For directions see page 23.

In singing or playing the melodies, particular stress must be placed on the accent, so that the "swing" of the rhythm may be clearly felt.

The teacher plays, or sings with a neutral syllable.

The pupils respond, singing the syllable names and writing the melody on the blackboard, or in the writing book.

The melodies are very simple and commonplace, allowing the pupils to concentrate on the combination of tone and rhythm.

During the third week of this month's work, the entire class will write Nos. 5, 6, 13, 14, 19, and 23 on page 7 of the writing book.

Further work on these melodies should be confined to those who fail to pass this test.

LESSON VIII

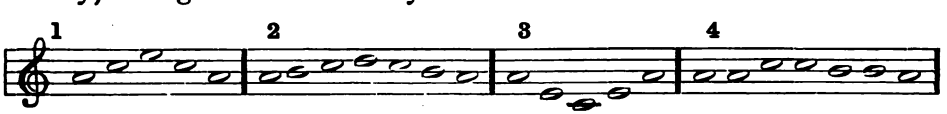
(WRITING BOOK)

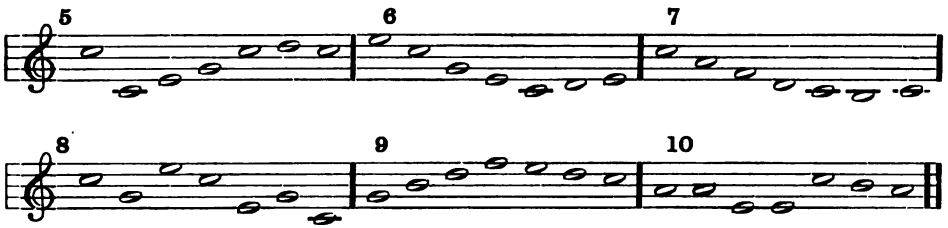
See directions in the writing book.

LESSON IX

(WRITING BOOK)

Play, or sing with a neutral syllable.





LESSON X

(WRITING BOOK)

Play, or sing with a neutral syllable, Nos. 5, 6, 13, 14, 19 and 23 of Metric Dictation for November (pages 35 and 36).

LESSON XI

(WRITING BOOK)

See directions in the writing book.

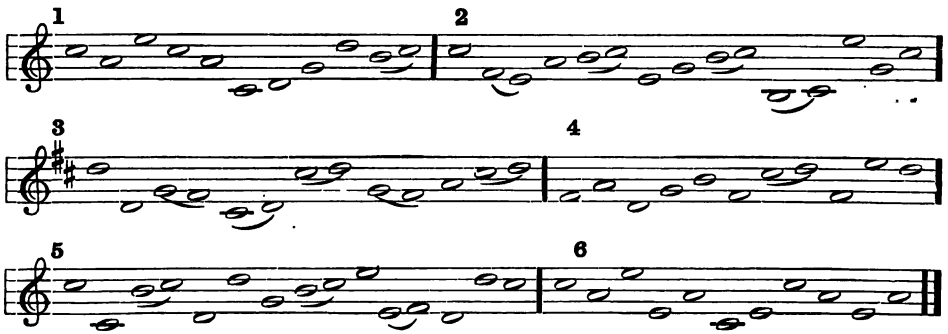
DECEMBER

Tonal Dictation

Review of Mental Effects

If the study of the scale tones has been properly conducted, the pupils now fully realize —

1. That the **active** tones of the major scale are
   re, which has a tendency to progress either upward or downward,
   fa and *la*, which have a tendency to progress downward, and
   ti, which has a strong tendency to progress upward.
2. That the **inactive** tones of the major scale are *do*, *mi* and *sol*, and that *la* becomes an inactive tone in the minor scale.

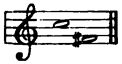
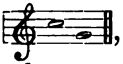
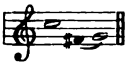
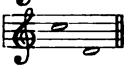
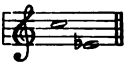
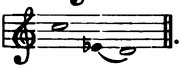
The pupils should sing the tone groups from a description of the tones given by the teacher, or from the manual signs.

Oral Tonal Dictation

Study of Chromatic Tones

The intermediate tones, *di*, *ri*, *fi*, *si*, *li*, *te*, *le*, *se*, *me*, and *rä* are called chromatic tones.

Di, *ri*, *fi*, *si* and *li* are easily learned, provided each is linked in thought with the scale tone just above; like *ti do*.

The mastery of *te, le, se, me* and *rä* is not difficult, provided the habit has been formed of thinking each tone joined to the next scale tone below; like *fa mi.*

If the pupil knows the interval from each scale tone to every other, the chromatic tones present no new problems. The pupil, properly taught, will sing  if he knows  , because he habitually thinks  ; likewise, if he knows  he will sing  as surely, for his habit is to think  .

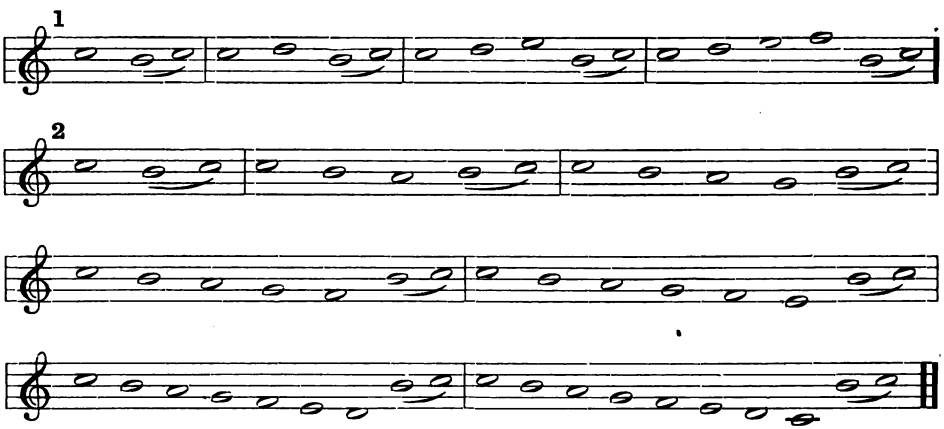
The object of the following studies is to fix this habit of thought.

Most pupils sing from *do* to *re*, from *re* to *fa*, and from *mi* to *fa* too narrow.

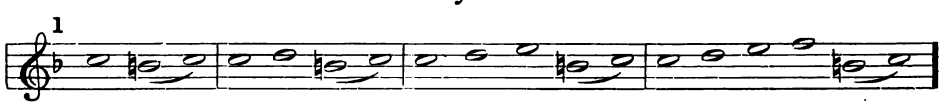
The studies are sequential. The pupils should complete the series after the teacher has called for two or three groups.

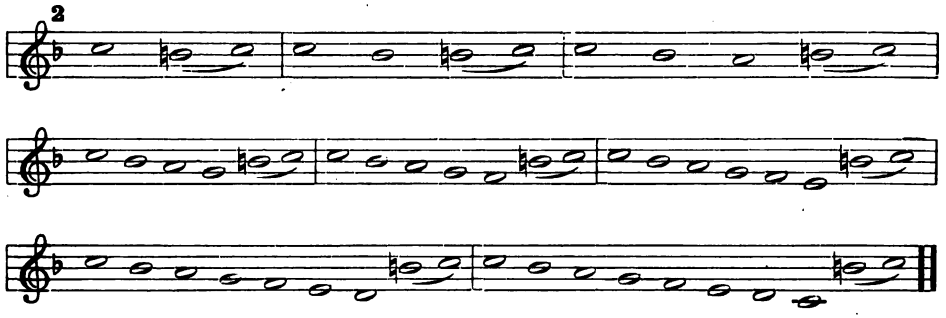
The pitch should be tested after each series.

Series A: Study of *Ti*

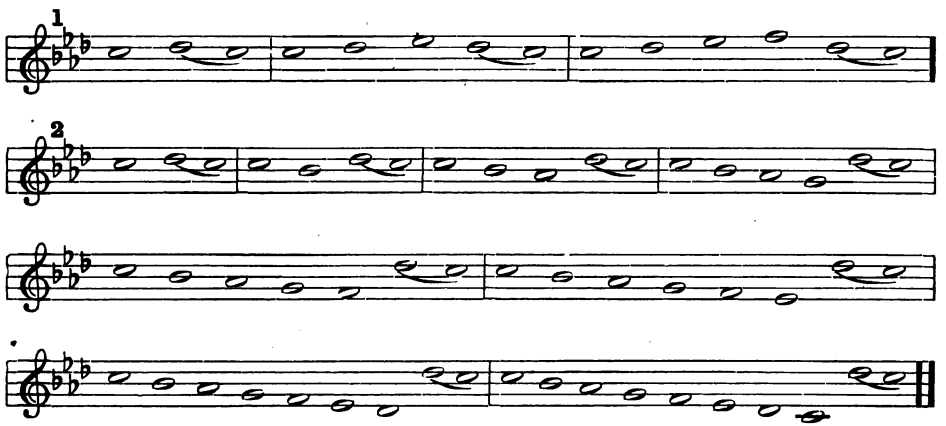


Series B: Study of *Fi*

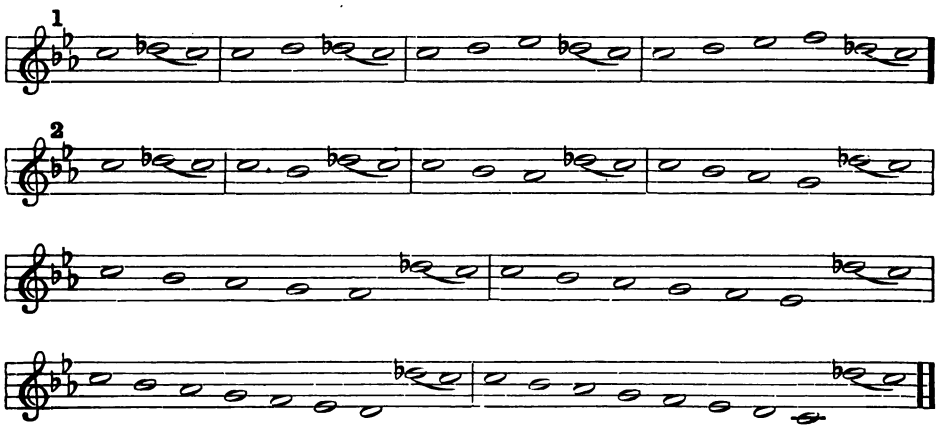




Series C: Study of *Fa*

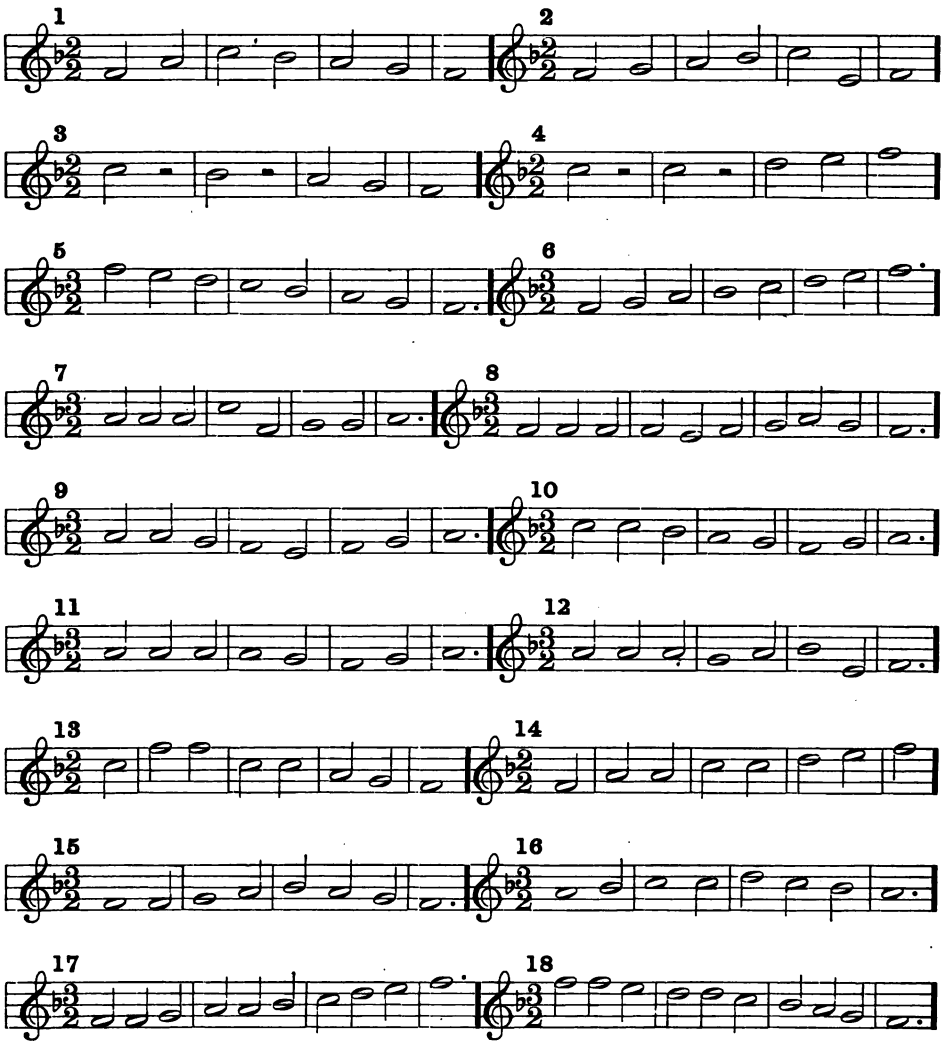
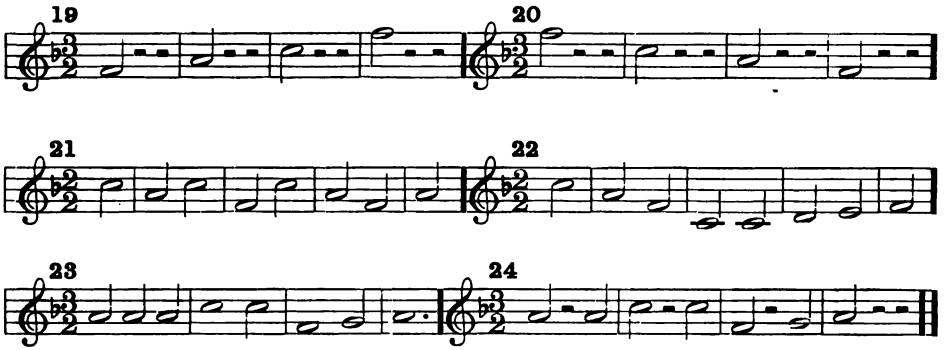


Series D: Study of *Te*



Material for Metric Dictation

See page 23.

The pupils should be encouraged to think and sing melodies of their own making, following the general plan suggested by the melodies which are here given.

For the test at the middle of the month, give Nos. 1, 2, 9, 10, 13, 14. The entire class will write these on page 12 of the writing book (Lesson XIV).

Special attention should be given to those who fail, as in October and November.

LESSON XII

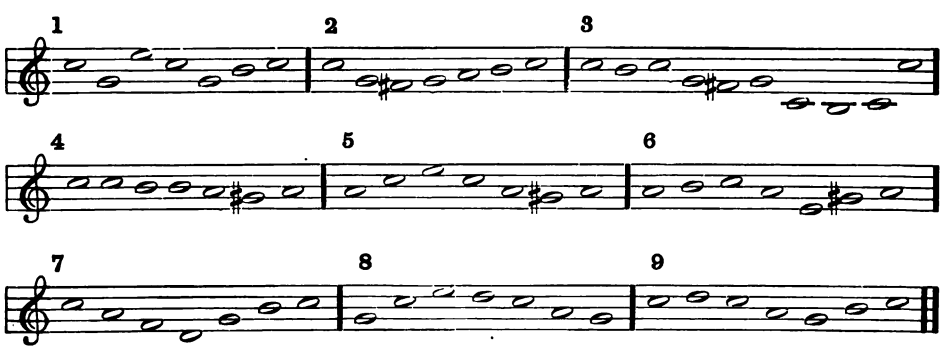
(WRITING BOOK)

See directions in the writing book.

LESSON XIII

(WRITING BOOK)

Play, or sing with a neutral syllable.

Pupils write.

LESSON XIV

(Writing Book)

Play, or sing with a neutral syllable, Nos. 1, 2, 9, 10, 13 and 14 of Metric Dictation for December, on page 41.

Teachers who prefer the writing book to the blackboard may have the entire twenty-four exercises on pages 41 and 42 written in the writing book instead of on the blackboard. The practice pages afford plenty of space for the extra lessons.

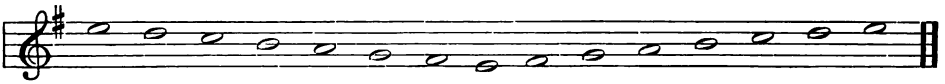
The writing book gives every pupil practice in recognizing and writing each exercise, thus affording many times the amount of written work otherwise possible.

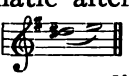
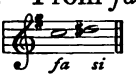
The Minor Scale

(Normal Form)

The form of the minor scale with which the pupils are already familiar is called **normal** to distinguish it from other forms of the minor scale.

The teacher will sound the key tone E, and the pupils will sing the normal minor.



In order that the ascending minor scale might have a more distinctive ending, modern theorists introduced a chromatic alteration, using *si* instead of *sol*. The ascending scale ends with  like *ti do* of the major scale. From *fa* to *si* is three half-steps, a new distance between scale tones. 

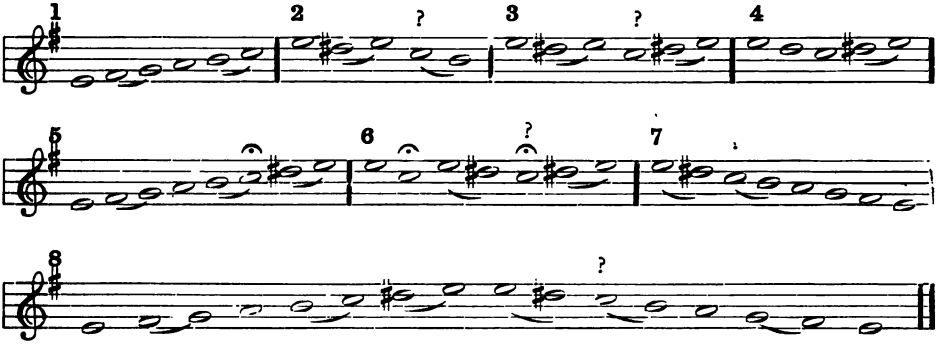
Use of the following material should make the pupils familiar with this new scale interval.

Material for Practice

To be sung from the blackboard.

Lead the pupils to link *si la* together, as one thought. Most pupils are inclined to sing *fa* below the pitch when it follows *si* in the descending

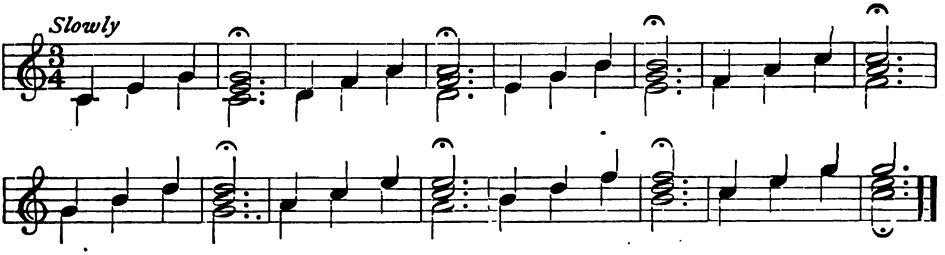
scale; therefore, especial attention should be given to *fa* in descending.

At the question mark the pitch should be tested.

No. 8 is the Harmonic form of the minor scale. This should be sung daily until it is thoroughly learned.

Triads

Arrange the class in three divisions as was done in October.

The teacher assigns the parts and directs the class to sing the seven triads in the order of the scale tones, ascending.

They may now be sung as one exercise, thus:

The singing of the triads should be repeated daily until the pupils have no difficulty in sustaining a tone in tune while listening to the other tones of the triad. Careful attention should be given to tone quality. Only flexible, mellow tone will blend and produce a result which is harmonious and pleasant.

JANUARY

The work for January consists of individual singing, of which a record is kept; two written tests (Writing Lessons XV and XVI), the results of which are also recorded; and special work with the slower pupils who need assistance.

Each teacher should have a blank book not less than seven and a half by nine inches, presumably provided by the Supervisor of Music or the Principal. This book, labeled, "Music, (Central) School, Room (6)," may be used not only for the records of the semiannual review, but also for the supervisor's notes, made during his visits to the room throughout the year.

It is assumed that individual singing is regularly practiced in the recitation in music as it is in reading.

In January and June, however, the results of the individual singing and writing are recorded, and form the basis of the pupil's term mark in music. Those pupils who are fully up to grade may be excused from music a part of the time during the month, in order that the slower pupils may receive extra help from the teacher. The pupils who are strongest in music often delight in "playing teacher" with the slower ones, a feature which, when properly managed, is of great benefit both to the "teacher" and the slower pupils.

LESSON XV

(Writing Book)

Play, or sing with a neutral syllable, Nos. 21, 22, 27, 28, 31 and 32 of Metric Dictation for November, on page 36.

LESSON XVI

(WRITING BOOK)

Play, or sing with a neutral syllable, Nos. 11, 12, 21, 22, 23 and 24 of the Metric Dictation for December on pages 41 and 42.

The class roll should be copied into the blank book, and columns ruled and designated as follows:

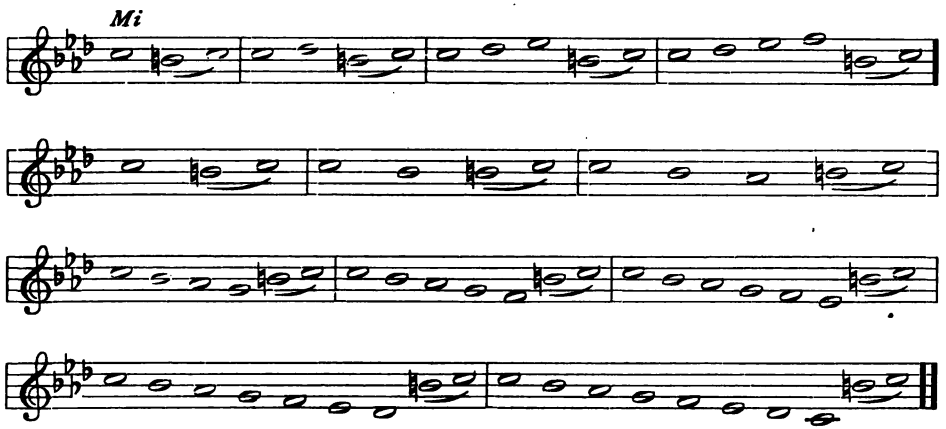
Names	Sequential Studies, Major Series A, B, C, D, E, and F	Two Written Lessons	Remarks
May Smith	O.K.	98	Knows everything
John Bright	O.K.	90	
John Stout	Series A, B, C, D	65	
Robert Burns	Series A, B, and C	50	Voice improving

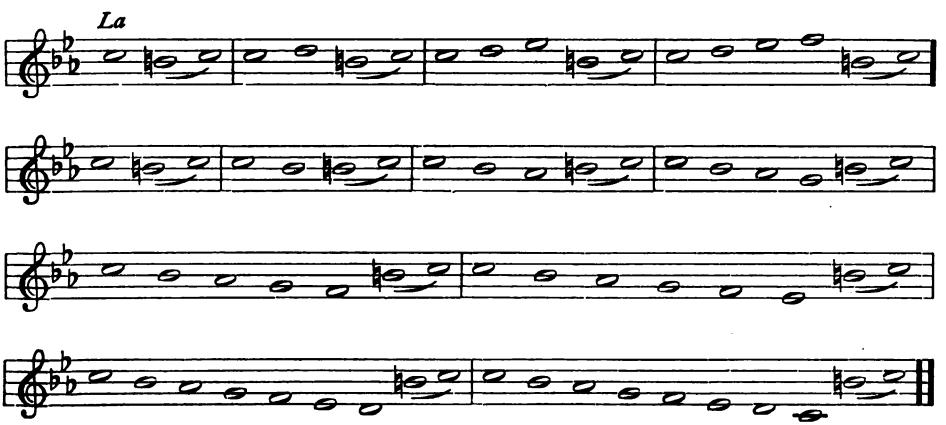
FEBRUARY

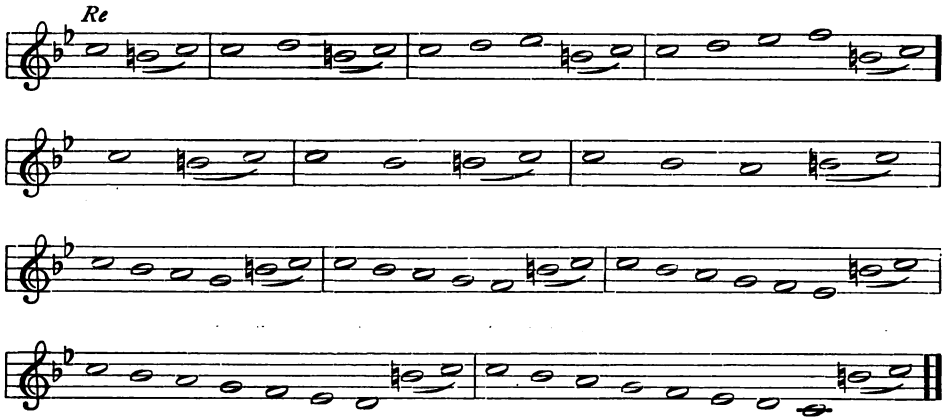
Sequential Studies of Chromatic Tones

See directions on page 38.

Series E: *Ri*



Series F: *Si*

Series G: *Di*

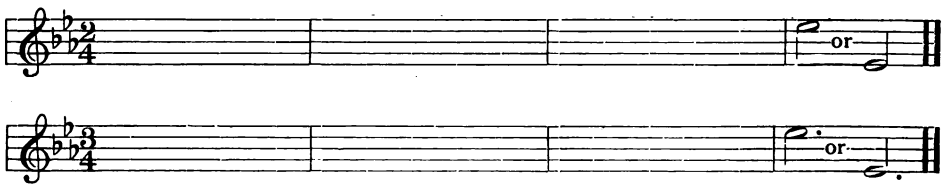


Original Melodies

(Oral)

Until now the pupil has been gaining facility in thinking, reading and writing the tone language by means of musical material originated by others. The ability to think, read and write in a language presupposes the capacity for **original** ideas, and the ability to express them. Properly directed, pupils will progress quite as rapidly in musical as in English Composition, and will keenly enjoy expressing their own musical ideas.

The teacher will draw two staves on the blackboard, place the signatures, and suggest the number of measures, as follows:



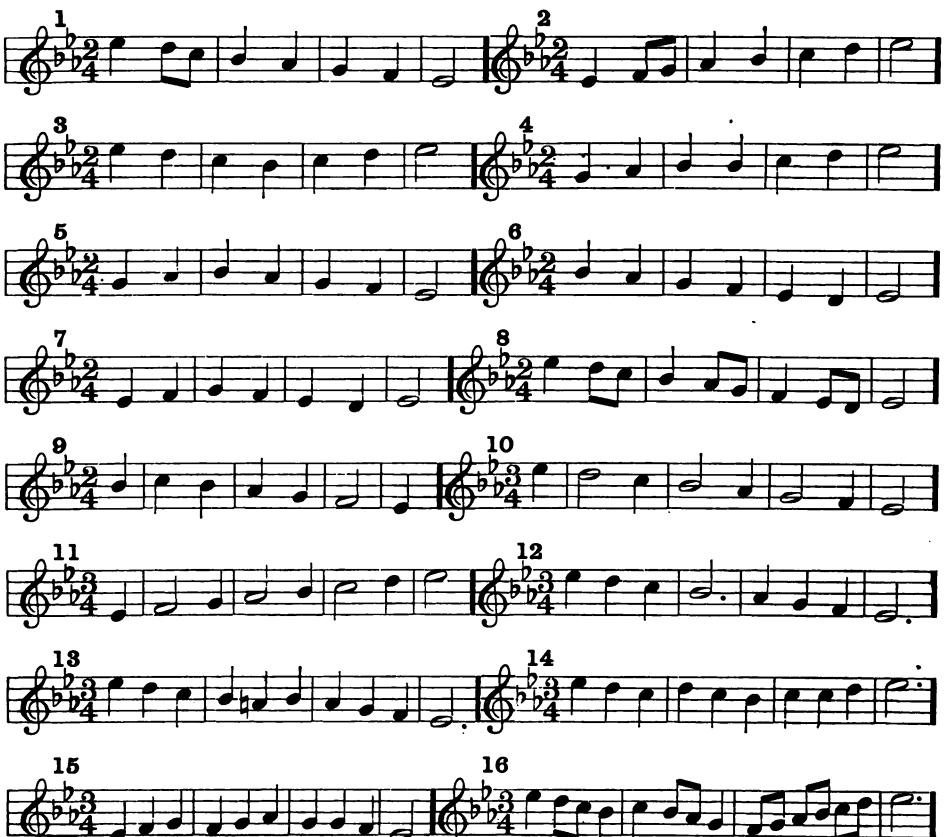
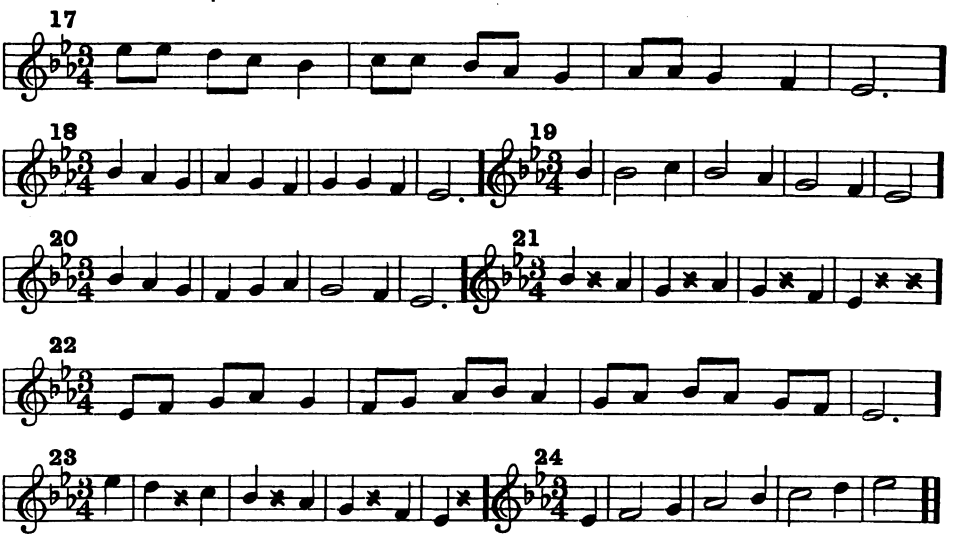
The teacher suggests:

1. That the tunes are to be in two or three part measure, and four measures long.

2. That the only tone in the last measure shall be *do* (upper or lower).
3. That the tune shall begin with *do*, *mi*, or *sol*.
4. That there shall be no skips.

Experience proves that the pupils will succeed much better at first under these restrictions than when allowed full freedom concerning skips, rhythms and kinds of measure.

The teacher shall encourage the pupils to think and sing these " little tunes," insisting that each shall sing the tune mentally before singing aloud.

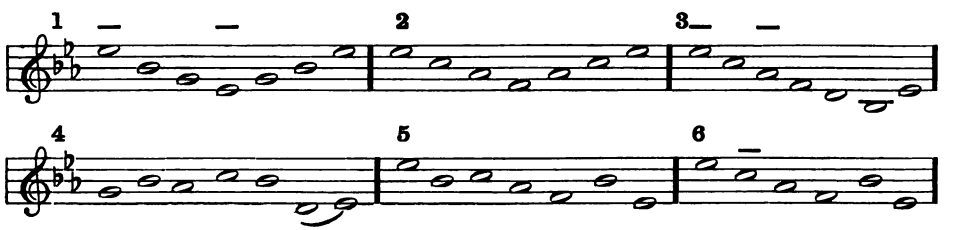
Simple melodies may be sung by the teacher to stimulate and guide the pupils; for example:

Whenever a good melody is sung, it may be written upon the blackboard, or on page 31 or 32 of the "composer's" writing book.

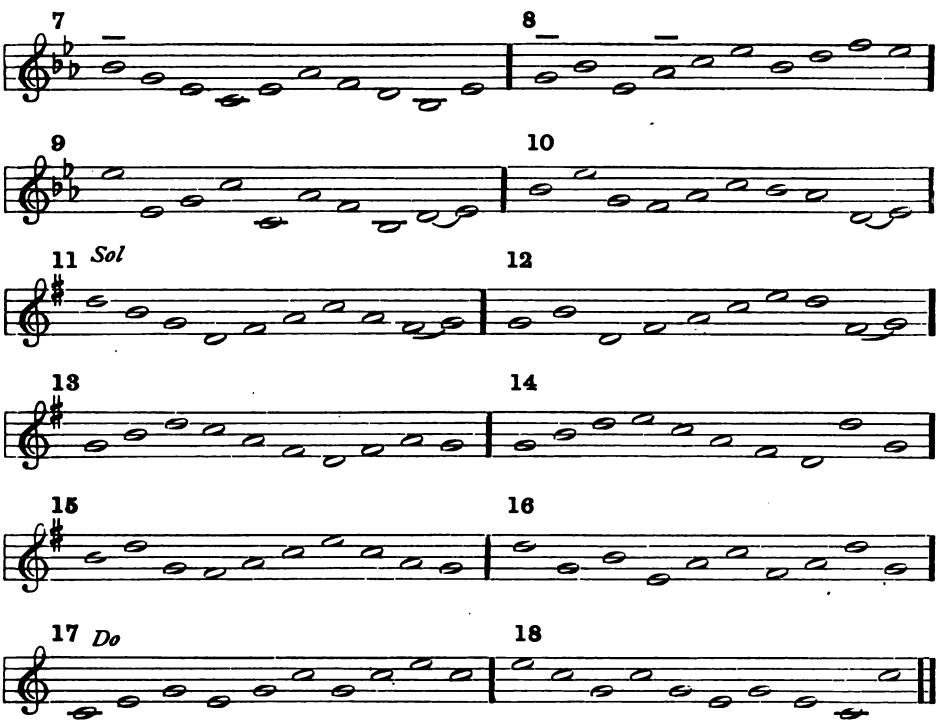
The possibilities in this original melody work are limited only by the equipment and skill of the teacher. The creative faculty, when aroused and properly directed, stimulates interest and accelerates progress in every feature of school music.

Oral Tonal Dictation

The following tonal groups are based on the triads. The teacher (or a pupil) will play the group of tones or sing with a neutral syllable. The pupils respond, singing the syllable names.

Each group should be sung or played with a strong rhythmic swing, not too slowly. The pupils should think of the group as a whole, not from tone to tone.





Metric Dictation

An increasing proportion of the time given to tone and rhythm study is now devoted to metric dictation, which includes both oral and written practice with the tonal and rhythmic elements.

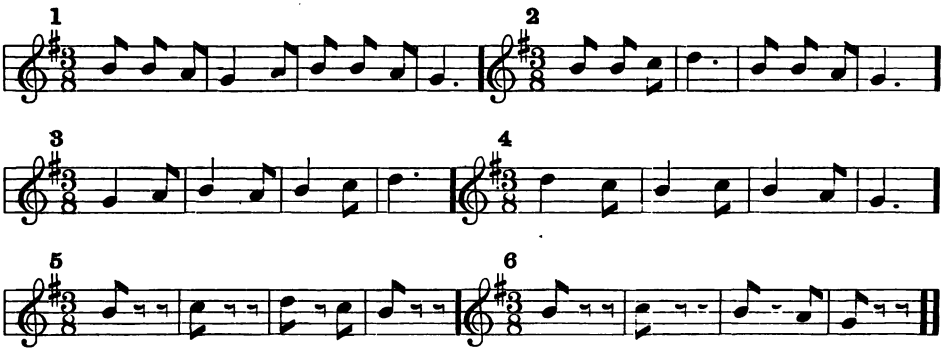
The writing should be done in the writing books instead of on the blackboard. Pupils who fail in this written work should be given individual help. Those who write the melodies correctly, demonstrate their mastery of both the tonal and rhythmic problems involved and may be allowed to do work in other subjects while the teacher works with those who need help.

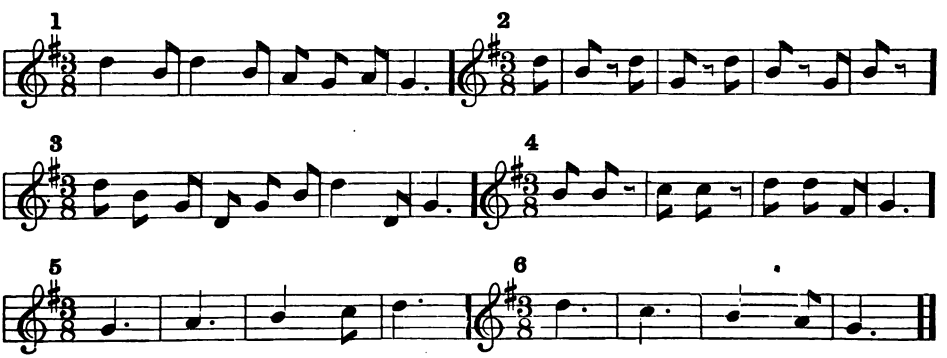
In order to assist the pupil effectively, the teacher must know the cause of failure. The pupil may have failed to recognize the tones, and therefore needs oral dictation. He may have failed to understand the rhythm, and needs practice with simpler rhythms. He may lack facility

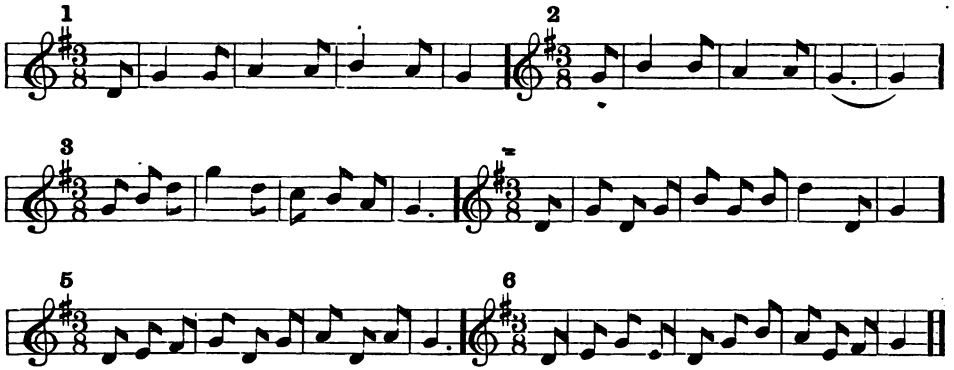
in the use of notes, rests and signatures; if so, practice in the use of these symbols is necessary. He may be confused in trying to recognize tones and rhythms simultaneously, and is, therefore, in need of practice with the very simplest metric phrases such as were given in October and November.

The following phrases are to be played, or sung with a neutral syllable, the pupils writing in the writing books. Some of the melodies are parts of familiar songs. **Encourage the pupils to syllabize familiar tunes from memory.**

LESSON XVII

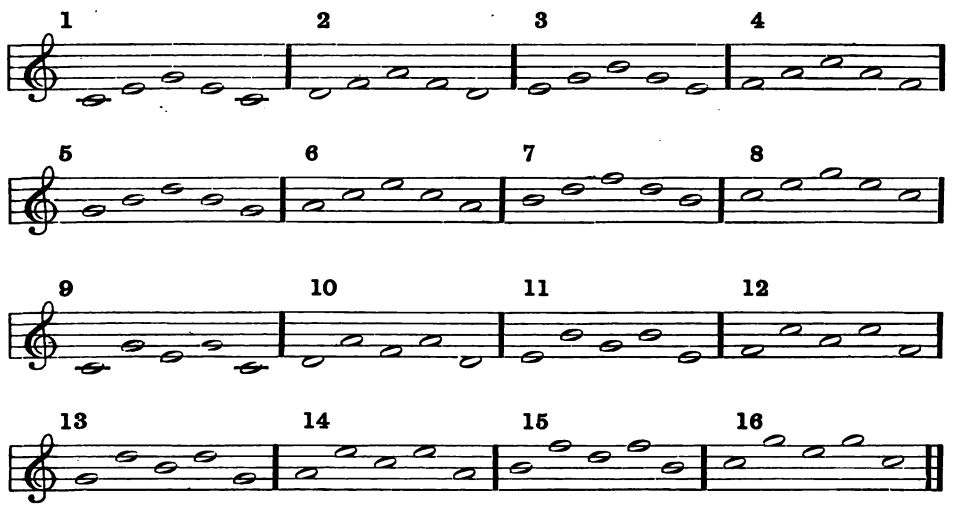
(WRITING BOOK)

LESSON XVIII

(WRITING BOOK)

LESSON XIX

(WRITING BOOK)

LESSON XX

(WRITING BOOK)

Play, or sing with a neutral syllable.
The pupils respond by singing the syllable names and then writing.

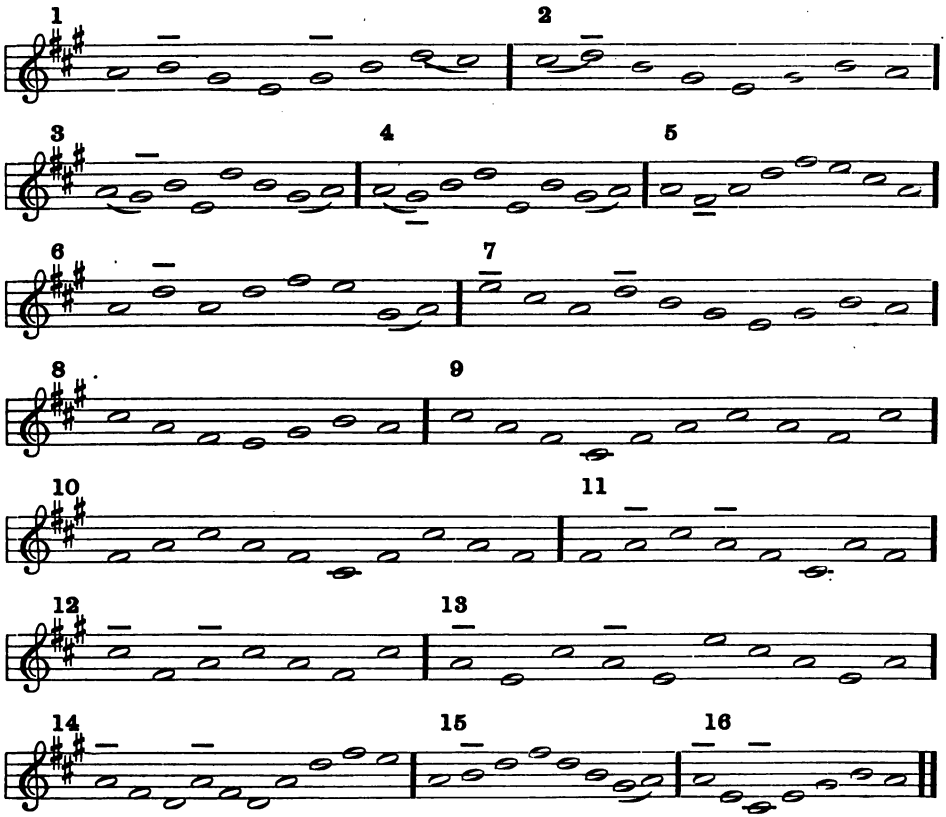


MARCH

Oral Tonal Dictation

Familiarity with triads will tend to make the following material easily understood.

While singing or playing these tonal groups, the teacher should keep in mind the triads, frequently calling attention to the fact that the group is simply the tones of a familiar triad.



LESSON XXI

(WRITING BOOK)

See directions in the writing book.

After the lesson is written, have the pupils sing from their writing books.

METRIC DICTATION

The aim is to fix the attention of the pupil upon the measure and the rhythm. Consequently, the problems of signatures, intervals, etc., are largely eliminated. The pupil needs and should have much practice in recognizing and writing simple four-measure melodies. This, together with practice in thinking, singing and writing original melodies, will enable him to **see what he hears and hear what he sees.**

The first flat in the key signature is on the third line.

To place the remaining flats, count **up four** and **down five.**

The flat next to the last is on the staff degree representing *do.*

When the first measure is not full, the first and last together form one full measure.

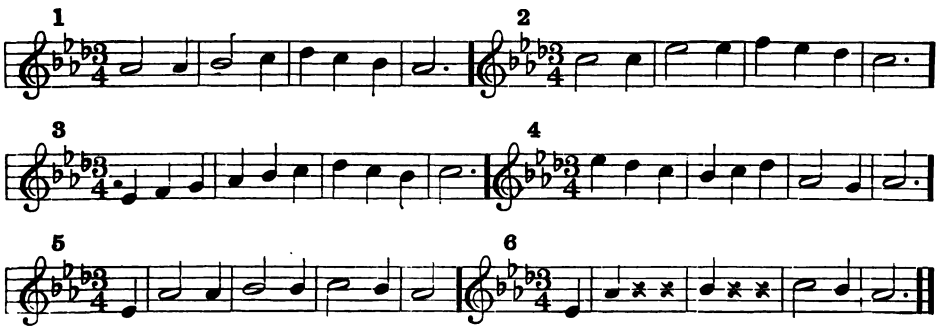
Each phrase is just four measures long.

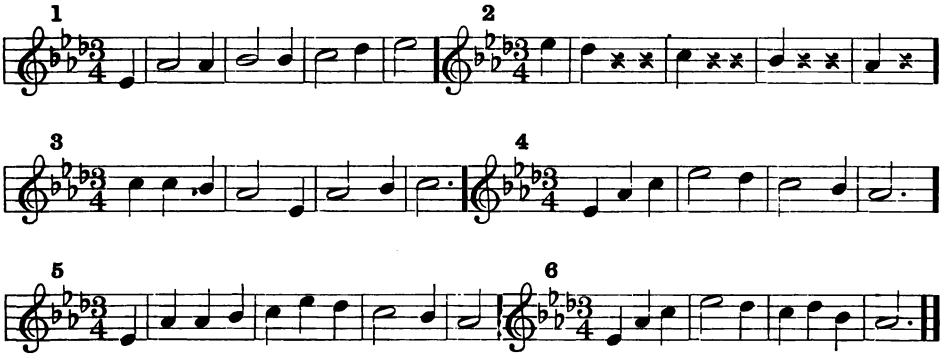
The teacher should play the melody or sing with a neutral syllable.

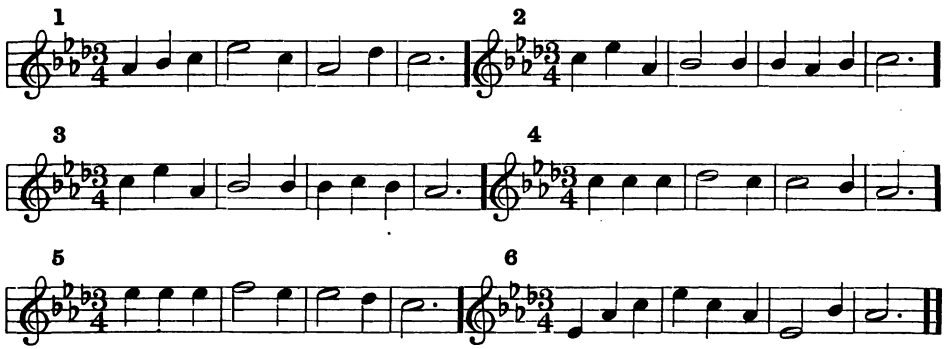
The accent and rhythmic "swing" should be strong and unmistakable.

The following phrases are to be played, or sung with a neutral syllable, the pupils writing in the writing book.

LESSON XXII

(WRITING BOOK)

LESSON XXIII

(WRITING BOOK)

LESSON XXIV

(WRITING BOOK)

ORIGINAL MELODIES

(Oral)

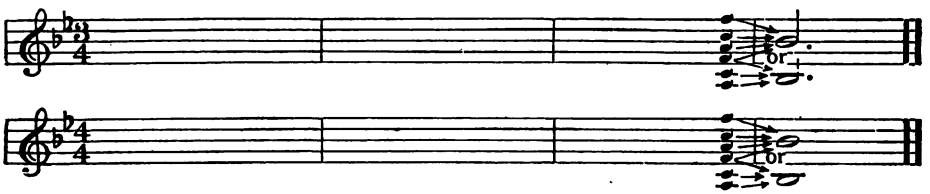
Directions:

1. Each melody shall be four measures long.
2. Each melody shall begin with *do*, *mi* or *sol*.
3. The last measure shall have but one tone, *do* (upper or lower).
4. The tone just before the last *do* shall be one of the tones of the triad of *sol* (*sol*, *ti* or *re*).

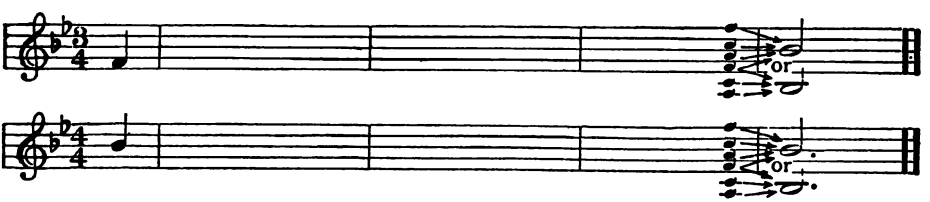
5. There may be skips of one or two scale tones, as in the triads.
6. The melodies shall be in either three or four-part measure.

It is essential that the melodies shall be sung or played with a strong rhythmic "swing." The accent on the first beat in four-part measure should be much stronger than the accent on the third beat, in order that the difference between two and four-part measure may be clearly felt.

The teacher should name the key and place the staff, the signatures and the last measure on the blackboard, thus:



This will materially help the pupil to visualize his melody. At another lesson, illustrate the incomplete first and last measures, thus:



The pupils should be encouraged to **write** the melodies after they are sung. Whenever an original melody is approved by the teacher, the pupil may be allowed to place it in the writing book on page 31 or 32.

If encouraged to do so, many children will write melodies outside the music period and submit them to the teacher, completing the pages of original melodies by the end of the school year.

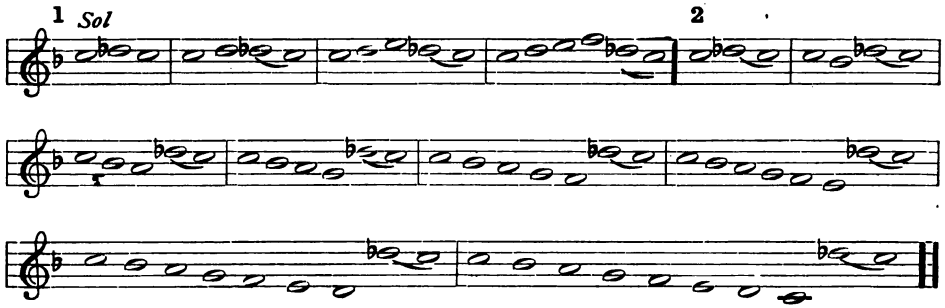
Sequential Studies

See directions on pages 38 and 39.

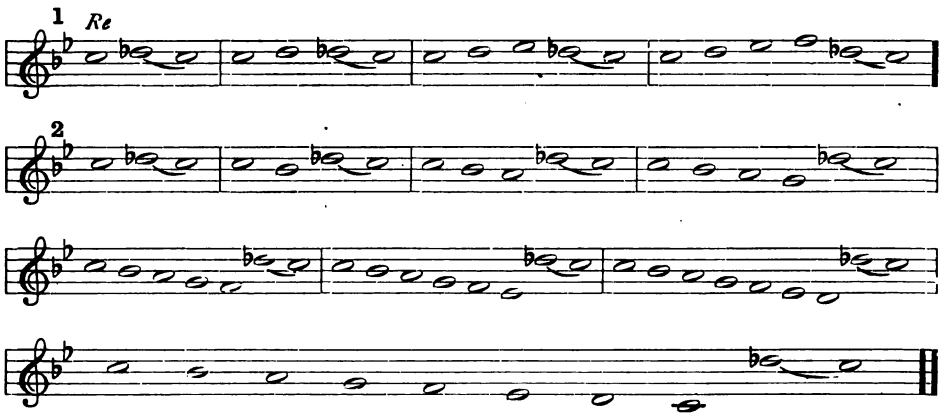
If necessary, review the study of *fa*, page 15.

The usual tendency to sing *fa mi* too narrow, may be overcome by encouraging the pupil to think the *fa* higher.

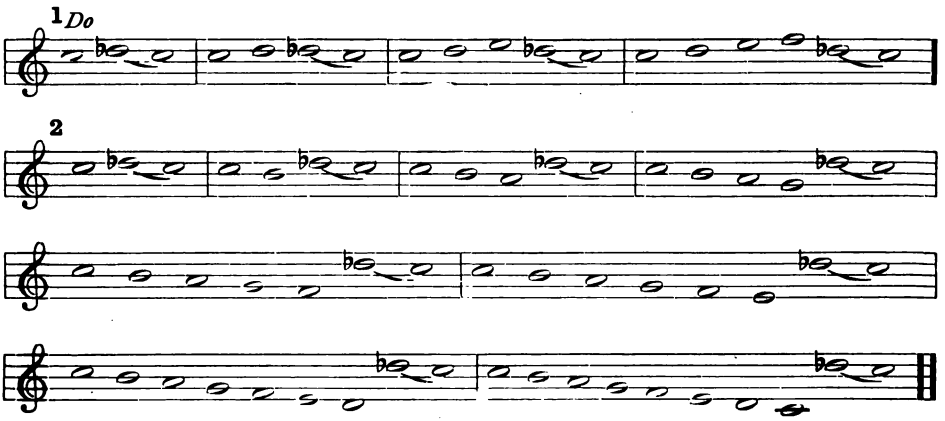
Series H: *Le*



Series I: *Me*



Series J: *Rä*



APRIL

Metric Dictation

(Two tones to the beat)

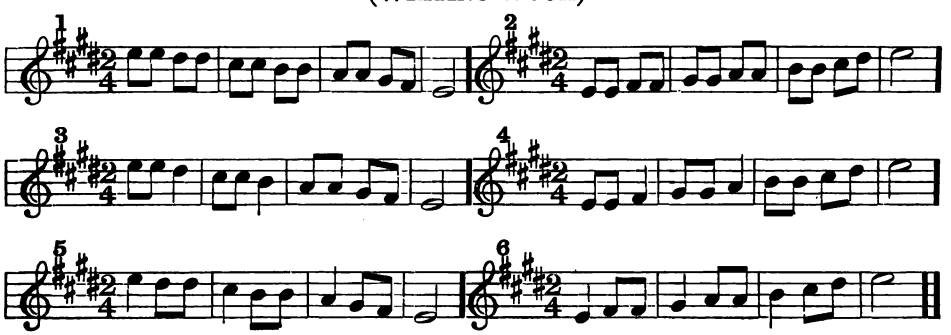
***Do* is represented by the next staff degree above the last sharp.**
The first sharp is on the fifth line.
To place the remaining sharps, count down four, then up five, etc.

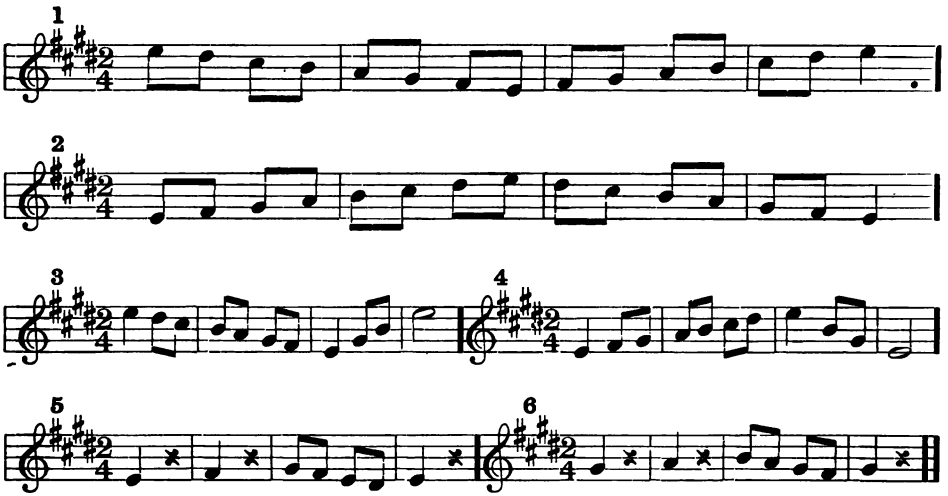
The teacher will play, or sing with a neutral syllable; the pupils beat and listen, then write in the writing book. In order that the attention of the pupils may be centered upon the rhythm, these scale exercises are exceedingly simple; the sequences are obvious, and the melodies are all in one kind of measure.

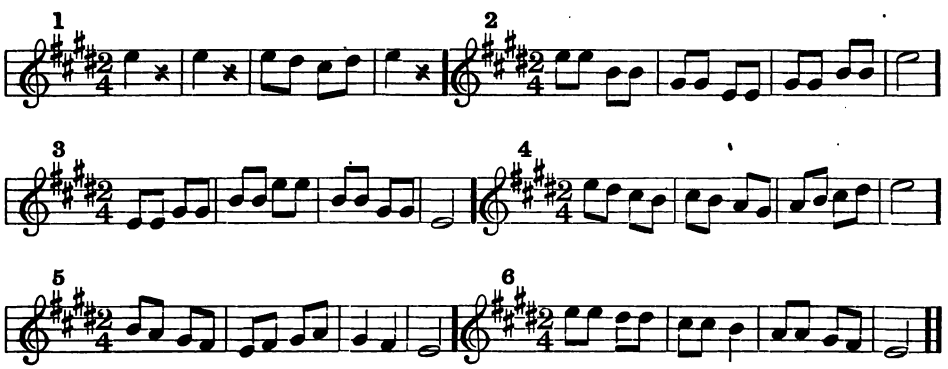
Much practice with simple material is necessary to give the pupil facility in recognizing and writing rhythmic phrases.

The following lessons are to be written by each pupil in the writing book. Each phrase is played or sung while the pupils beat and listen. The teacher should lead the pupils to visualize the melody before writing it, and to recognize the different rhythms and the number of beats in a measure.

LESSON XXV

(Writing Book)

LESSON XXVI

(WRITING BOOK)

LESSON XXVII

(WRITING BOOK)

LESSON XXVIII

(WRITING BOOK)

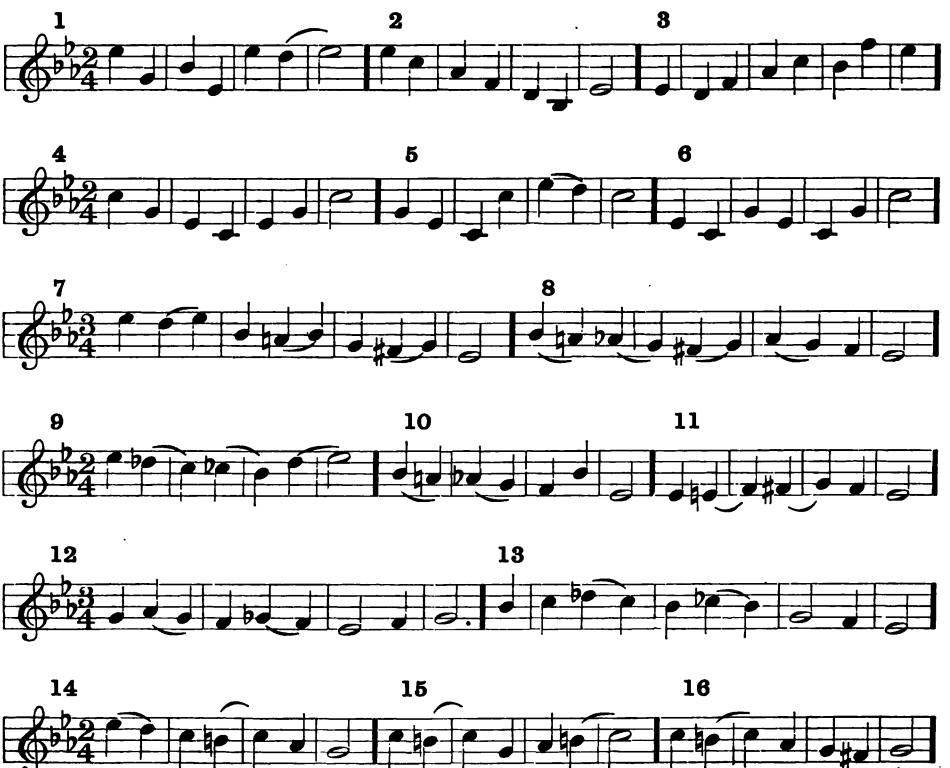
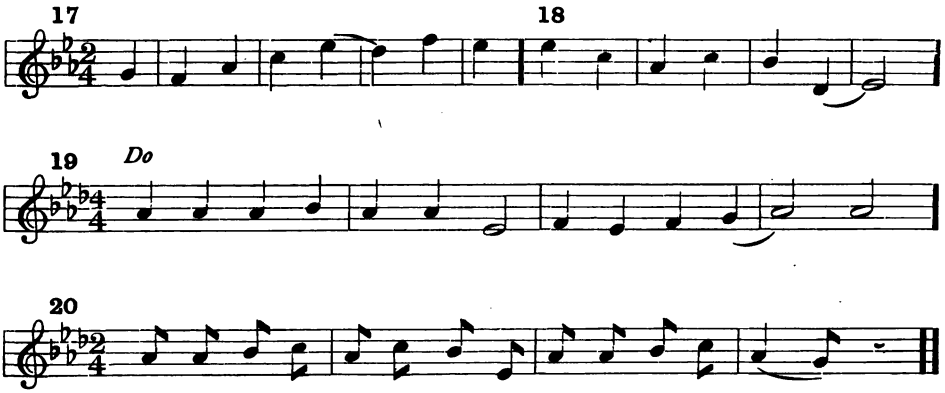
Full directions are in the writing book. The pupil enjoys singing from his own copy of the music.

Original Melodies

The most valuable result to be gained from these first efforts with original melodies is the training of the pupil to think tone and rhythm. The ability to think the tones and feel the rhythms is of vital importance; the quality of the melody is a secondary consideration.

The suggestions made for February and March should be followed, and the work continued along the same lines.

Oral Tonal Dictation

The following shall be played, or sung with a neutral syllable. The pupils respond, singing the syllables names.

17
18
19
Do
20

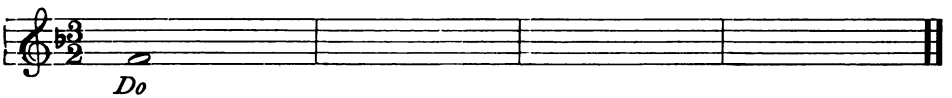
MAY

Metric Dictation

The melodies are to be used as follows:

1. For oral metric dictation.

The teacher plays, or sings with a neutral syllable, one phrase at a time; the pupils respond, beating, and singing the syllable names.

The teacher places the staff, clef, signatures and bars on the blackboard, thus:

This will help the pupils to visualize the melody.

2. For metric dictation.

The melody is given out as in No. 1, the pupils writing in the writing book.

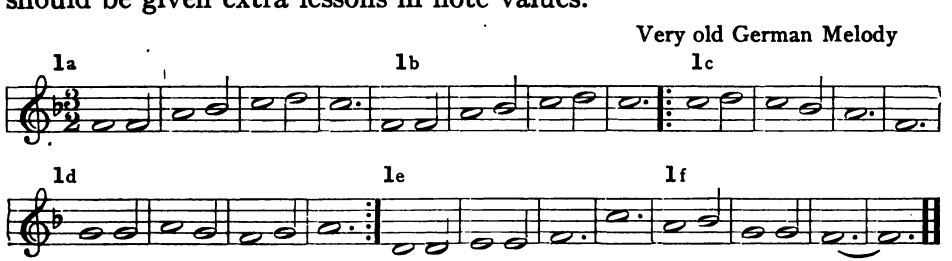
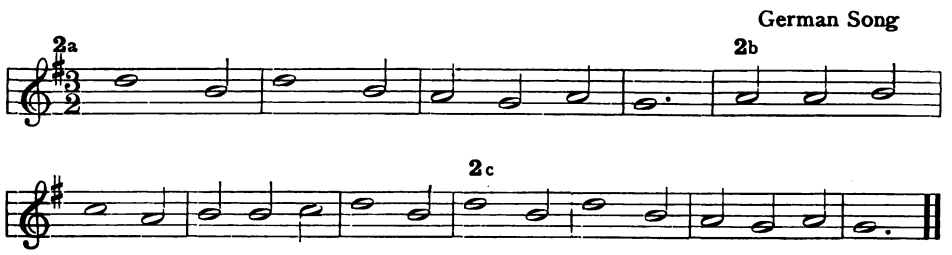
3. For the study of note values.

a. The pupils write the melody in three-four measure, using the copy already written for reference.

b. The melody is written in three-eight measure.

4. Each pupil sings the melody from his own copy, a portion of the class singing from each representation.

Pupils who find difficulty with any one of the three representations should be given extra lessons in note values.



LESSON XXIX

(WRITING BOOK)

The teacher will play or sing the foregoing melodies, four measures at a time. Before beginning, the teacher states that the first melody has six phrases and that a double bar is placed only at the end of the last phrase. After the lesson is written in the writing book, the teacher places the melodies on the blackboard. Each pupil corrects his own copy. Lesson XXIX must be correct before Lessons XXX and XXXI are written.

LESSON XXX

(WRITING BOOK)

See directions in the writing book.

LESSON XXXI

(WRITING BOOK)

Directions are given in the writing book.

LESSON XXXII

(WRITING BOOK)

Six original four-measure melodies are to be written and copied into the writing book any time during the month, as the teacher directs.

The pupils should be allowed to choose the key and the kind of measure.

Oral Tonal Dictation

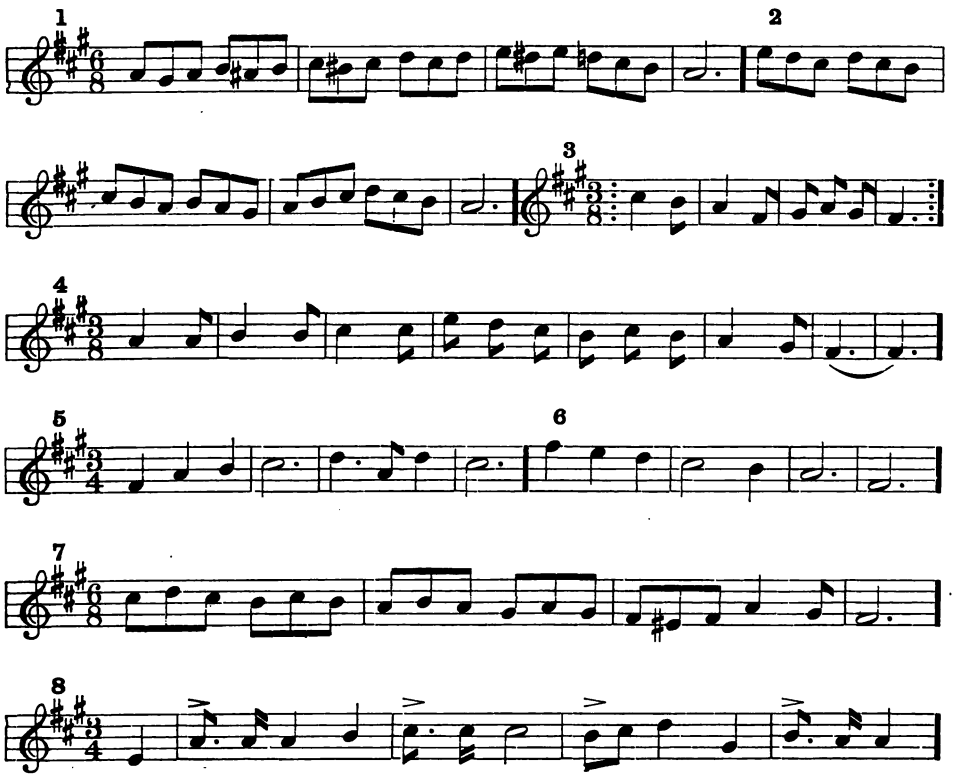
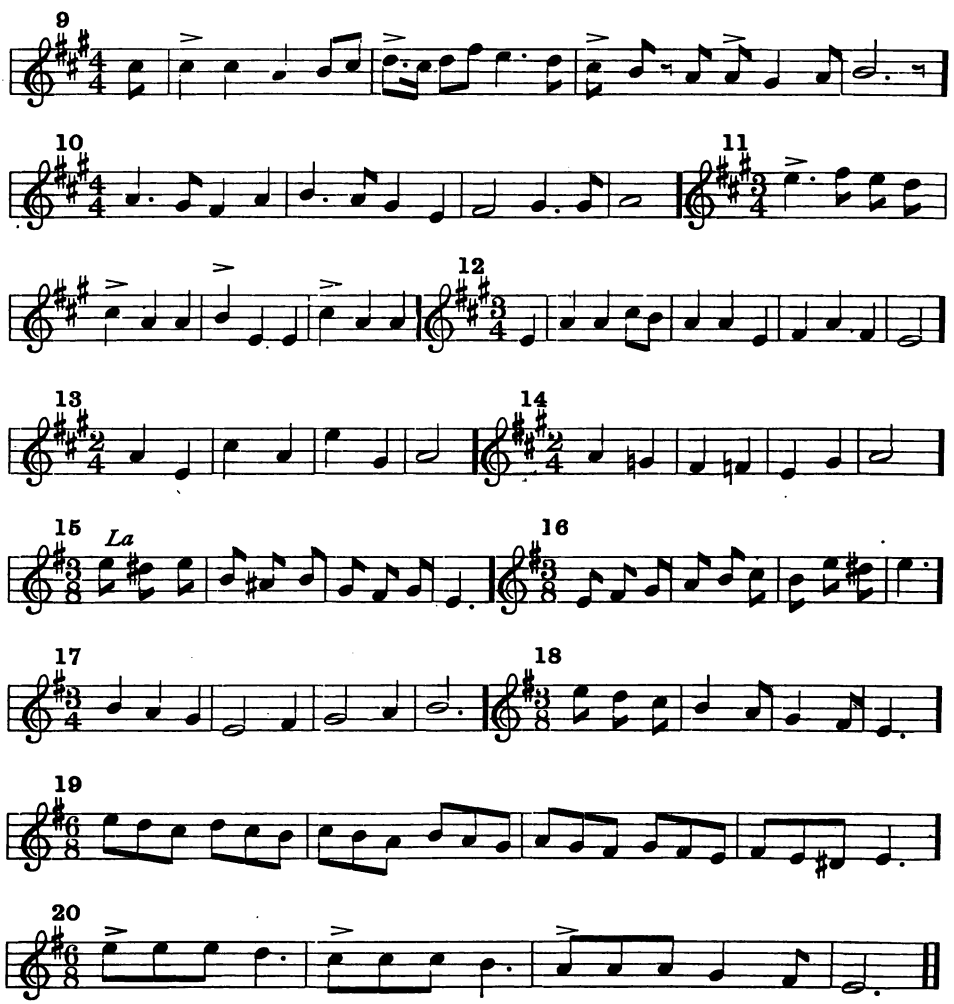
The ability to remember a long phrase may be acquired by practice.

The singing of sequential exercises helps to develop facility in singing long phrases.

The more musical children should now be able to syllabize familiar tunes.

Many of the following melodies are parts of familiar tunes. The pupils should be given the privilege of completing the tune.

Material for Oral Tonal Dictation

To be sung or played rapidly, as one phrase. Pupils respond by singing the syllable names.

Original Melodies

(Oral)

Pupils who have done the oral dictation for the first three years, think in four-measure phrases. This development of the sense of rhythm now becomes an invaluable help in making four-measure melodies.

The pupils must mentally sing and visualize the melody before singing aloud. The problem of visualization is simplified by limiting the melodies to one key for the present, and by placing the staff, signature, bars, etc., on the blackboard, as suggested on page 63 where full directions are given.

Both teacher and pupil will find numerous examples of four-measure melodies in the music reader. Melodies approved by the teacher may be copied as a part of Lesson XXXII in the writing book, at any time during the month.

JUNE

Directions for conducting the June test are the same as for January. See page 45. The importance of this semiannual test can hardly be overestimated.

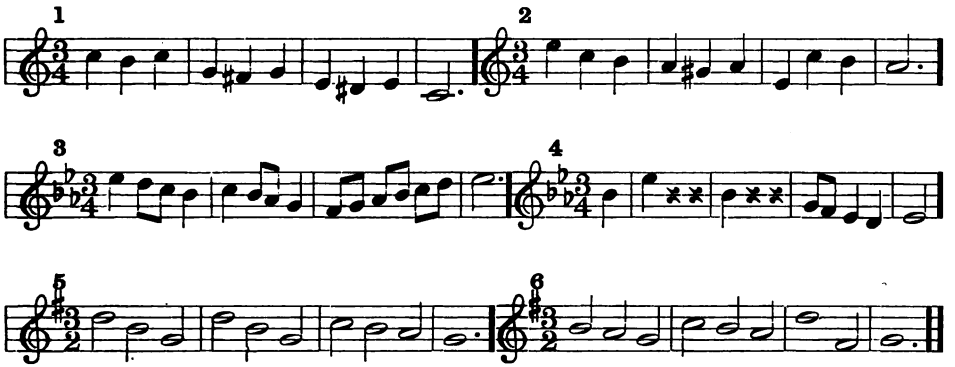
The material for the June test consists of:

1. Singing of sequential chromatic studies.
   a. Two selected from series B, E, F and G.
   b. Any two from series D, H, I and J.
2. Singing of four exercises selected from the music reader.
3. Two written lessons — (Lessons XXXIII and XXXIV, writing book).

Name	Sequential Studies (Chromatic)	Two Written Lessons	Four Exercises, Music Reader

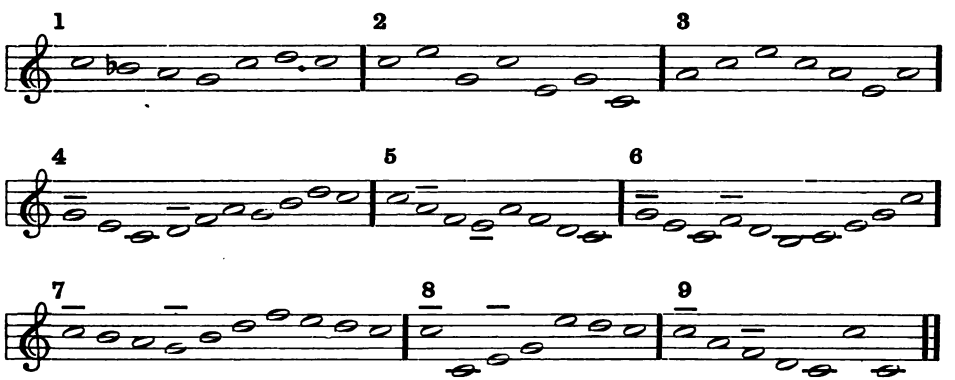
LESSON XXXIII

(WRITING BOOK)

The teacher will name the key, the beat note, indicate the tempo (speed), and play, or sing with a neutral syllable.

LESSON XXXIV

(WRITING BOOK)

Play, or sing with a neutral syllable.



FIFTH YEAR

SEPTEMBER

Sequential Scale Studies

(Minor Mode)

The results usually obtained in the minor mode are less satisfactory than in the major. This is due to a lack of familiarity with the minor scale rather than to any inherent difficulty in the minor mode. A second scale, like a second language, is more easily mastered than the first.

The following sequential studies in the minor mode correspond to the major studies already learned. The major series A, B, C, D, E, and F, which were studied in the fourth year, are now to be reviewed.

The minor mode will be easily mastered if the major studies have been thoroughly learned. There is no new material; simply a new atmosphere.

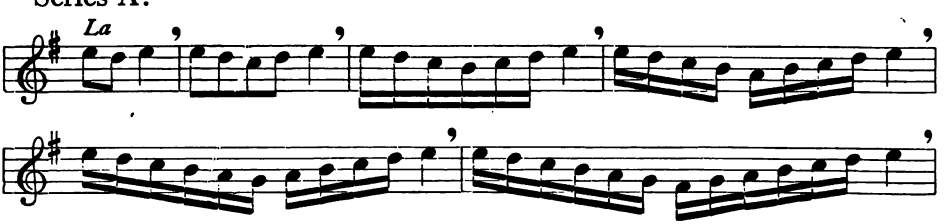
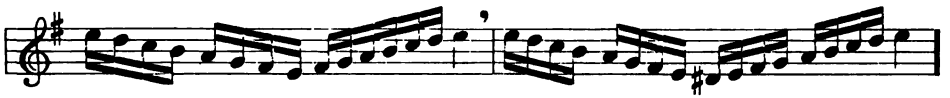
After one or two groups have been sung by the teacher, the pupil should complete the series without further direction.

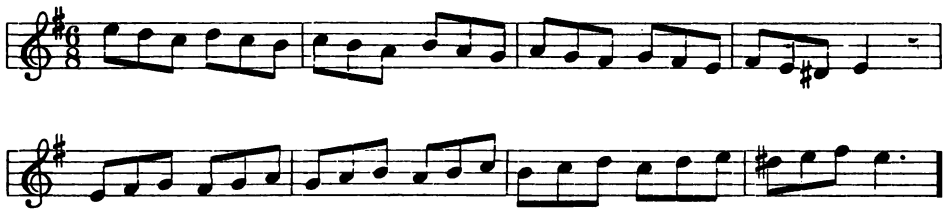
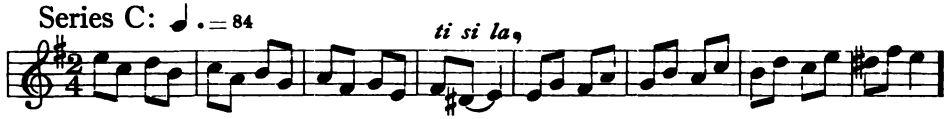
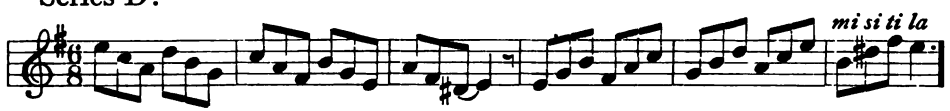
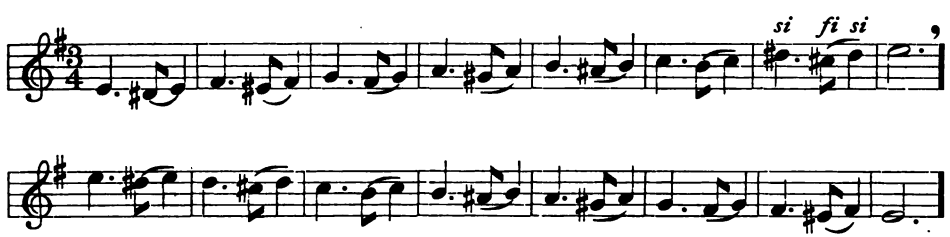
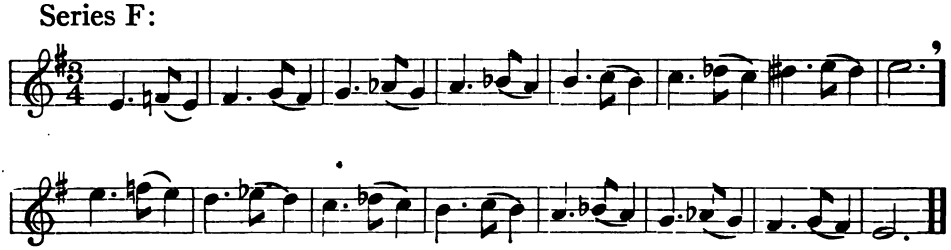
By the end of the first half year each singing pupil should sing individually all of the studies in the order given, without direction, freely and with a rapid tempo.

Sequential Studies

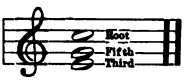
(Minor Mode)

Series A:



Series B: ♩. = 84

Series C: ♩. = 84

Series D:

Series E:

Series F:

Inversion of Triads

The tone on which the triad is built (from which it grows), is **the root.**
The third tone above the root, is **the third.**
The fifth tone above the root, is **the fifth.**

When the third is the lowest tone, thus: 

it is the *do* **triad, first inversion.**

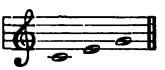
When the fifth is the lowest tone, thus:

it is the *do* **triad, second inversion.**

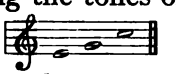
The teacher will illustrate these three forms of the triad on the blackboard, making clear that in the first inversion the third is the lowest tone, and that in the second inversion the fifth is the lowest tone.

The teacher sounds the key tone and directs as follows:

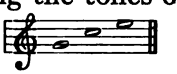
Sing the tones of the *do* triad.

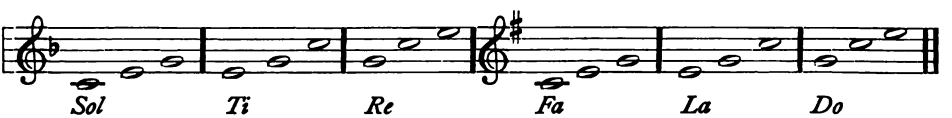
Pupils sing: 

Teacher: Sing the tones of the *do* triad, first inversion.

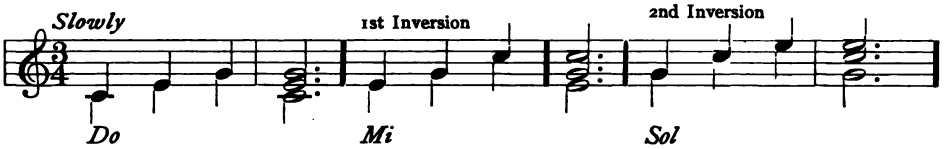
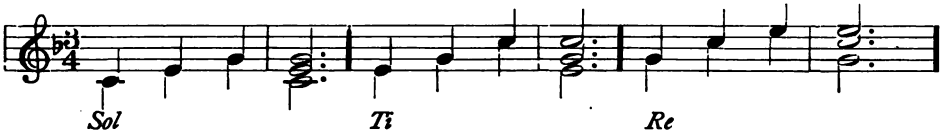
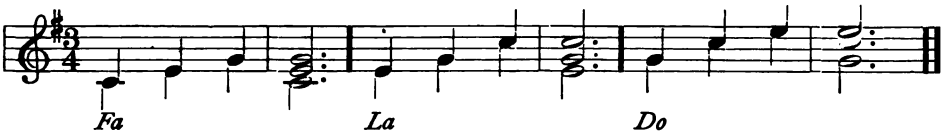
Pupils sing: 

Teacher: Sing the tones of the *do* triad, second inversion.

Pupils sing: 

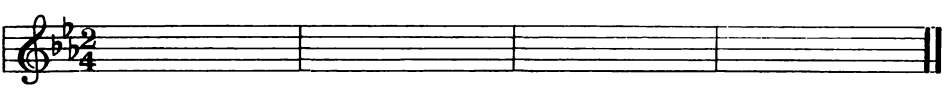
Next time the tones of the *sol* and *fa* triads should be sung in like manner, thus:

Teacher: Sing the tones of the *sol* triad; first inversion; second inversion; *fa* triad; first inversion; second inversion.

The class may again sing in three divisions, A, B, and C, and should find no difficulty in singing the three different forms of the triad, as follows:

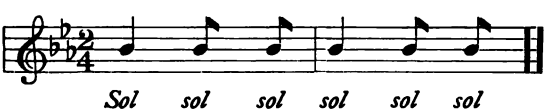
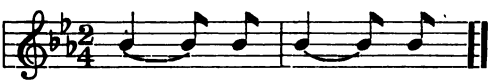
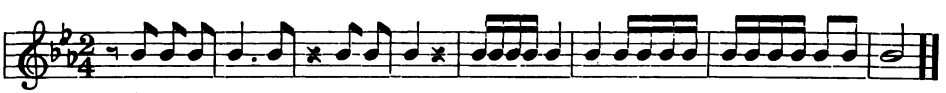
Do Triad

Sol Triad

Fa Triad

Whenever the class is able to sing these triads correctly by direction, they should then sing from the representation.

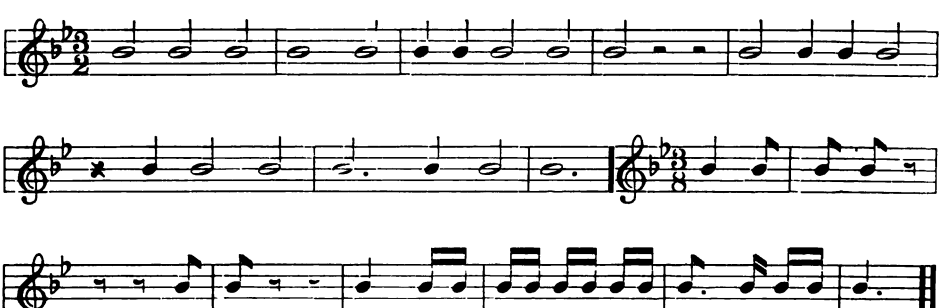
The pupils should notice that the *do*, *sol*, and *fa* triads sound alike.

Metric Dictation

The staff, clef, key and measure signatures, and bars, should be placed on the blackboard thus:

The pupils are asked to visualize, beat and sing twice, mentally, a measure which the teacher describes.

Teacher: I see a measure containing a quarter and two eighth notes on the third line.

The pupils then beat, and sing aloud:

Teacher: When is the first tone sung?
Pupils: With the first beat.
Teacher: The second tone?
Pupils: With the second beat.
Teacher: The third tone?
Pupils: **After** the second beat.
Teacher: I see the same measure with a tie connecting the first two notes.

This measure is sung silently, then aloud as before.
Teacher: When do you sing the first tone?
Pupils: With the first and second beats.
Teacher: The second tone?
Pupils: After the second beat.
The following measures are then described and sung in the same way:

After each rhythm is sung, someone represents it on the blackboard. A pupil, or the class, then beats and sings the entire eight measures.

Later in the month, the following should be described, visualized, sung and written, in the same way.

Each pupil should be provided with Music Writing Book, Number Three.

LESSONS I AND II

(WRITING BOOK)

See directions in the writing book.

Facility in writing musical symbols is gained only by practice. Lessons I and II are devoted entirely to this practice. Before the exercises are rewritten on the practice pages, pupils who do not do the work well, or are too slow, should be given blackboard practice copying simple exercises.

OCTOBER

Review of Chromatic Tones

Di, ri, fi, si and *li* are each linked with the scale tone just above and lead strongly to it, just as *ti* leads to *do.*

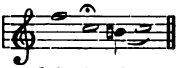
The pupil has been taught to think the chromatic tones in this way.

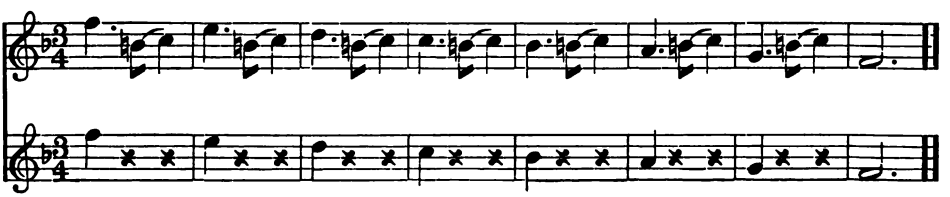
The following studies are to be used for oral review. Number one should be placed on the blackboard to assist the pupil in visualization and to show that the basis of the studies is the descending scale, one of the tones of which forms the first part of every measure.

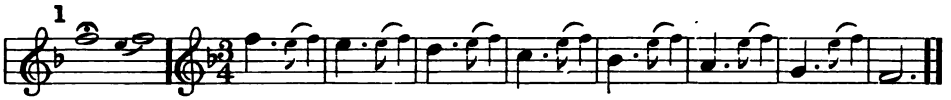
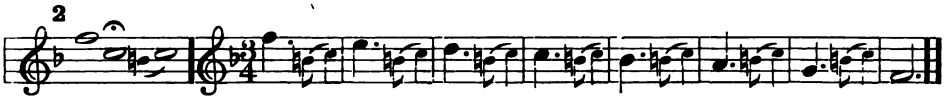
The pupil should beat as he sings, and be reminded, if necessary, that the first tone in the measure is sung with the first and second beats, the second tone after the second beat, the third tone with the third beat.

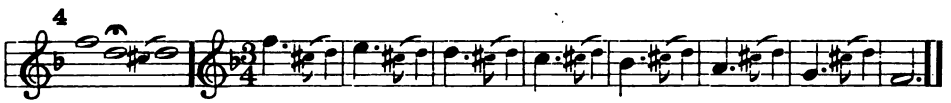
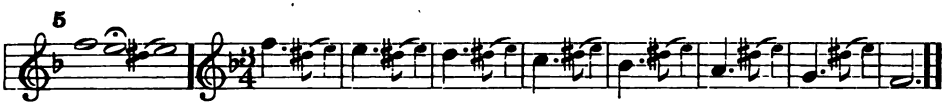
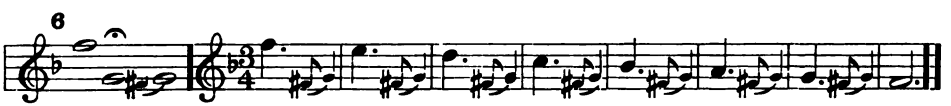
The teacher names the chromatic tone to be studied, *fi* for example, sounds the key tone, and proceeds as follows:

Teacher: Sing *do, sol, fi, sol,* holding the first *sol* as I indicate.

Pupils sing: 

The pupil should find no difficulty in singing the sequential studies, provided he has acquired the habit of "linking" the chromatic tone with the scale tone above or below. Should the studies prove difficult, have one section of the class sing the descending scale only, while the other section sings the exercise as written, thus:

Sequential Studies

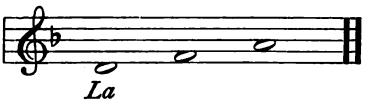
Study of *Ti*

Fi

Ri

Si

Li

Di

Inversion of Triads

Before singing the triads of *la*, *re*, and *mi*, the tones should be sung in succession in the different positions, as follows:

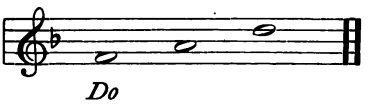
Teacher: Sing the tones of the *la* triad.

Pupils sing:



Teacher: The first inversion.

Pupils sing:

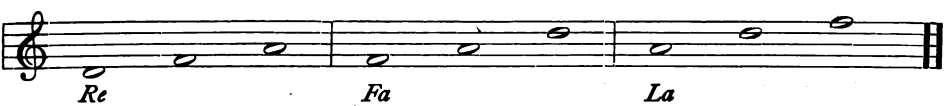


Teacher: The second inversion.

Pupils sing:

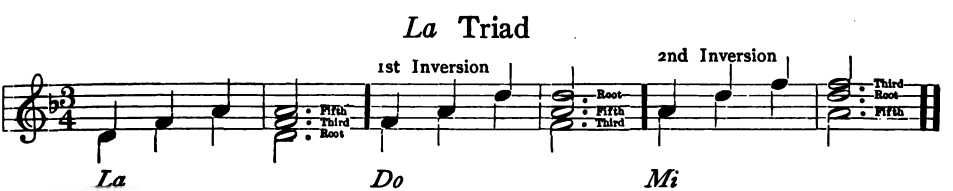
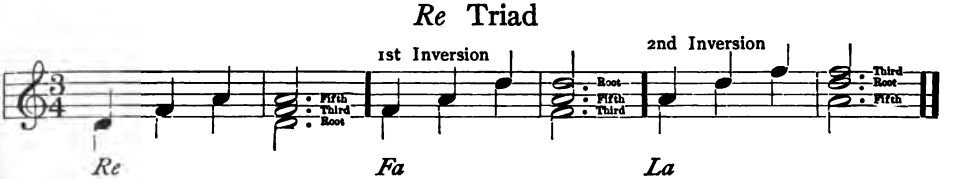
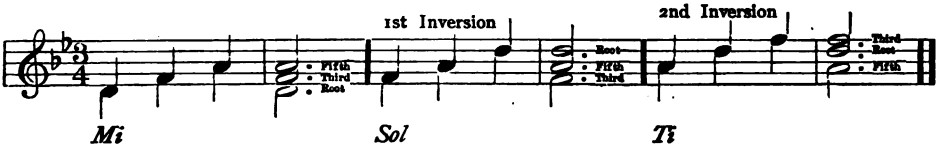
After repeating several times, the tones of the *re* and *mi* triads should be sung in like manner, as follows:

Re Triad



Mi Triad

The three divisions of the class should now sing the triads, as follows:

La Triad

Re Triad

Mi Triad

Each division should be given opportunity to sing all parts.

NOTE. The triad of *mi* is unsatisfactory and is not much used. All will notice the unnatural and awkward use of the syllable names in the inversions of this triad.

The teacher should constantly use the terms: Triad, Chord, Interval, Root, The Third, The Fifth, First Inversion, Second Inversion, etc. These terms will then become a useful part of the pupil's vocabulary.

The *la*, *re* and *mi* triads sound alike. After one of the triads has been sung, the teacher asks: What other triad sounds like this?

The pupils respond by singing one of the other two triads.

After a similar question, the third triad is sung.

ORIGINAL MELODIES

Thinking, visualizing and singing original four-measure melodies was begun in the fourth year. The value of this activity to the pupil lies in his acquiring the ability to think tones and rhythms — *i.e.*, to sing mentally. It matters comparatively little whether the melodies are good or bad, or whether he has produced ten or a hundred, if only he has become conscious of melody in his mind and can give expression to his thought.

The primary object of melody invention in the public schools, therefore, is to establish the habit of thinking music. Technical skill is not required or expected either of the teacher or pupil.

A few general suggestions are offered for the guidance of the teacher.

Any series of single tones is a melody.

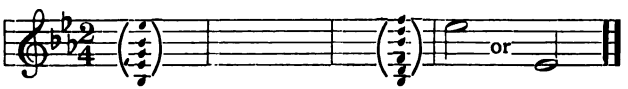
A melody which follows the line of the major scale (without skips) is called **diatonic.**

If skips are included they must be used chord-wise; that is, they must follow the line of some good chord.

Careful adherence to the following limitations and directions is essential:

1. Each melody shall be four measures long; any major key.
2. The first tone, *do*, *mi* or *sol;* the last tone *do*, on an accented beat.
3. The tone just before the last *do* must be one of the tones of the triad of *sol* (*sol*, *ti* or *re*).
4. Repeated tones are allowed; narrow melodies which use only three or four tones, or return often to the same tone, are to be avoided.
5. Melodies must follow the line of the major scale (diatonic), or follow the line of a good chord. (The triad of *mi* is not a "good chord.")
6. Skips should be used sparingly.
7. *Ti* should progress to *do*, *fa* to *mi*, and *la* to *sol*, unless the melody is progressing scale-wise in the opposite direction.

The staff, with signature, bars, final measure, etc., represented on the blackboard, will help the pupil to visualize his melody.



Opportunity to think and sing original melodies should be given the pupil throughout the year. When an especially good melody is sung, the teacher will allow the pupil to write it on one of the last two pages of the writing book which are reserved for original melodies.

The teacher should have the pupils understand that an original melody is in order whenever oral tonal dictation is given. Encourage the pupils to sing original melodies for the class, as problems in oral tonal dictation. This is an excellent plan and does much to develop mental singing and melody invention. The teacher will be surprised and delighted with the pupils' efforts in this direction, once the plan is fairly tried.

The June examination in music allows a maximum of twenty per cent for an acceptable page of original melodies, which have been approved by the teacher and copied into the book during the year. (Page 31 or 32 of writing book.)

A large number of four-measure melodies will be found throughout the Manual, and in the supplement. The teacher will find these helpful as models. The best way to become intelligent concerning melody is to study (sing or play) good melodies.

Metric Dictation

(Oral and Written)

The following material should be used in two ways:

1. As oral dictation.

The teacher plays, or sings with a neutral syllable while the pupils beat and listen and attempt to visualize the phrase.

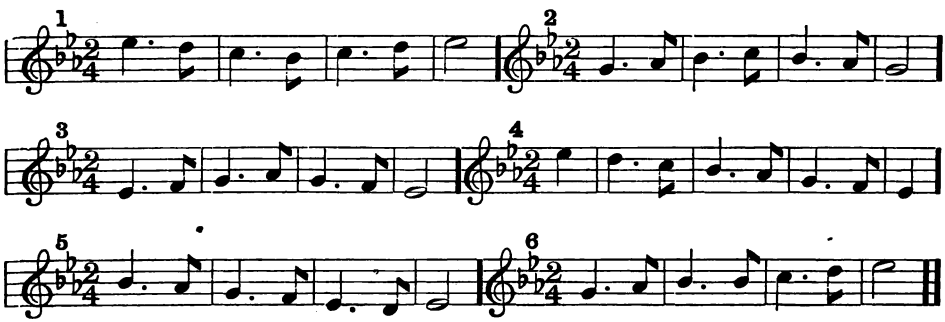
In this and similar lessons, encourage the pupils to invent and sing four-measure melodies as material for oral dictation. The leader sings to a neutral syllable, the class responds, singing the syllable names.

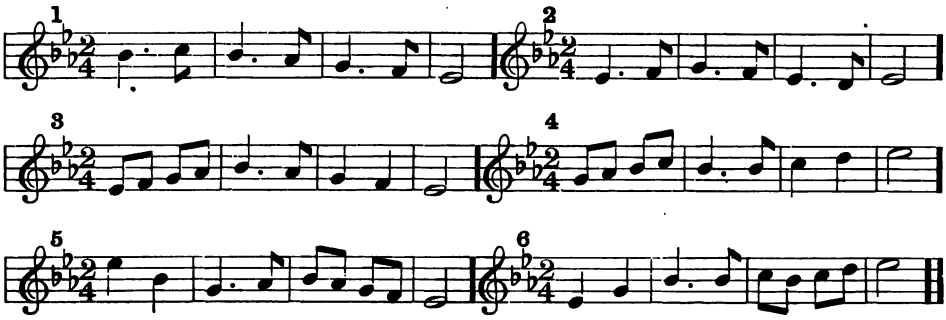
The staff, key and measure signatures, bars, etc., should be placed on the blackboard to assist the visualization.

2. As written metric dictation.

The teacher plays, or sings with a neutral syllable, while the pupils beat and listen, as in the oral dictation. Instead of singing, the pupils write in the writing books.

LESSON III

(Writing Book)

LESSON IV

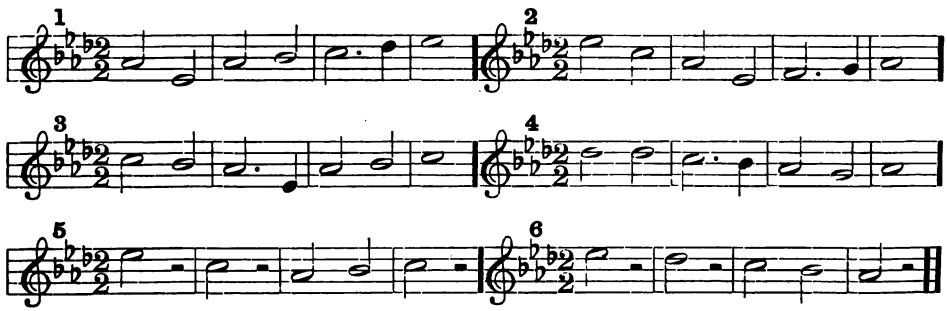
(WRITING BOOK)

LESSON V

(WRITING BOOK)

See directions in the writing book.

LESSON VI

(WRITING BOOK)

The teacher names the key, the beat-note, indicates the tempo (not the accent or the number of beats in the measure), and plays, or sings with a neutral syllable.

STEPS AND HALF STEPS

The pupils know that there is no tone between *mi* and *fa* or between *ti* and *do*.

The distance from *mi* to *fa* and from *ti* to *do* is a **half-step.**

Lead the class to see that the distance between all the other tones of the scale is **two half-steps.**

The pianoforte keyboard is useful in illustrating the steps and half-steps.

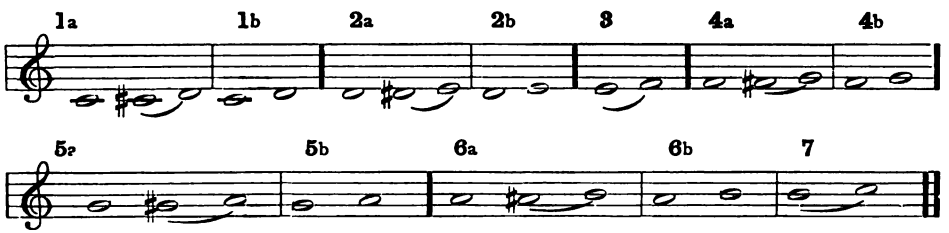
The material should be used as follows:

The teacher sings No. 1–a, and asks: What is the distance between *do* and *di?*

Pupils: A half-step.

The teacher then sings No. 1–b, and asks: What is the distance between *do* and *re?*

Pupils: A step (or two half-steps).

In the same manner complete the scale.

At another lesson, place the exercises on the board as they are sung, **representing the chromatic tones with colored chalk,** preferably blue or red. (These tones were originally represented in colors, hence the name "chromatic.")

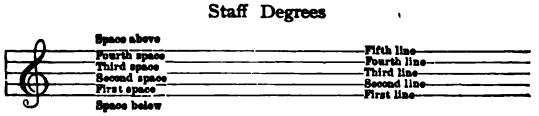
Intervals

The difference in pitch between any two tones is called an interval.

Each line and space of the staff is a staff degree.

The teacher will place the staff on the blackboard, showing the staff degrees, thus:

Staff Degrees



Intervals are named from the number of staff degrees included.

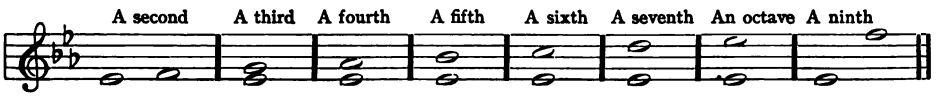
From *do* to *re* is a Second; two staff degrees are included.

From *do* to *mi* is a Third; three staff degrees are included.

From *do* to *sol* is a Fifth; five staff degrees are included.

(*Octo* means eight.) An octave includes eight staff degrees.

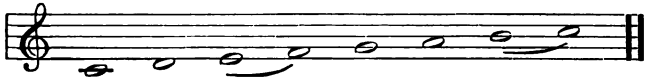
The number names of intervals extend from one to nine.

Place the following on the blackboard (without the names of the intervals), and have the pupils give the number name of each interval.

NOVEMBER

Building the Major Scale

The pupil now has all the information necessary to enable him to build the major scale from a given pitch.

A brief review is desirable, with the representation on the blackboard, thus:



Do *re* *mi* *fa* *sol* *la* *ti* *do*
C D E F G A B C

Teacher: What is the distance from *do* to *re?*

Pupils: A step.

Teacher: From *re* to *mi?*

Pupils: A step.

Teacher: From *mi* to *fa?*

Pupils: A half-step (and so on throughout the scale).

Two points are to be emphasized.

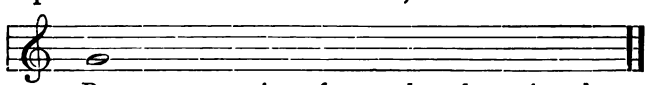
First: **The half-steps are e to f and b to c.**

The representation of the scale from C, and a view of the key board, makes this fact perfectly plain.

Second: **The half-steps in the scale are *mi* to *fa*, and *ti* to *do*.**

The singing or playing of the intermediate tones between *do* and *re*, *re* and *mi*, etc., and the absence of any tone between *mi* and *fa*, and *ti* and *do*, makes this point clear to the pupil.

The teacher now proceeds to build the scale from G. The clef and staff are again drawn, the syllables and letters placed under the staff, and the *do* represented on the second line, thus:



Do *re* *mi* *fa* *sol* *la* *ti* *do*
G A B C D E F G

Teacher: What is the distance from *do* to *re?*

Pupils: A step.

Teacher: From G to A?

Pupils: A step; therefore, A belongs to the major scale from G. Questions and answers are continued in this way until *ti* is reached. Here the teacher asks: What is the distance from *la* to *ti?*

Pupils: A step.

Teacher: What is the distance from E to F?

Pupils: A half-step; therefore, F does not belong to the major scale from G.

Teacher: Is *ti* higher or lower than F?

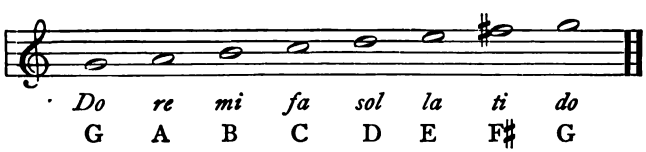
Pupils: *Ti* is a half-step higher than F.

Teacher: What pitch is a half step higher than F?

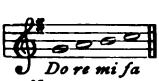
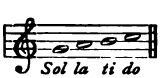
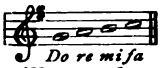
If the answer G is given, the teacher will lead the pupils to see that G is two half-steps above F. If the answer G flat is given, the fact should be brought out that if G flat were used, two scale tones would be represented on the same staff degree, G flat for *ti*, and G for *do*. **The scale always includes the seven letters, and no letter is ever omitted or repeated.** The pupils now see that *ti* is F sharp — and that F **is not in the scale from** G.

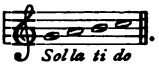
A sharp enables the staff degree to represent a tone a half-step higher. (The teacher will avoid giving the impression that the sharp "raises" a tone. No symbol can raise a tone. F sharp is not F raised; it is another tone.)

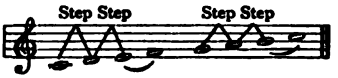
The scale now appears on the blackboard thus:



TETRACHORDS

The teacher will sing either  or with a neutral syllable, after asking the pupils to respond by singing the syllables.

If the pupils sing 

the teacher says, I was thinking

Soon the pupils will see that the two parts of the scale are alike. The two parts should now be shown and compared, thus:

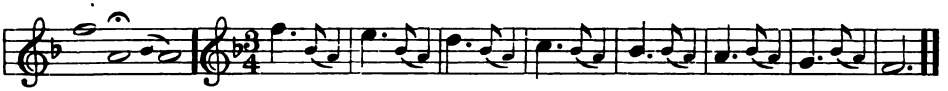


A series of four scale tones including two steps and a half-step, is called a tetrachord. The major scale is composed of two tetrachords which are alike.

The teacher gives the pitch and says: Sing the lower tetrachord. Sing the upper tetrachord. Sing the upper tetrachord descending, etc. Familiarity with tetrachords will be of practical use later.

Sequential Studies

See directions, page 76.

Fa

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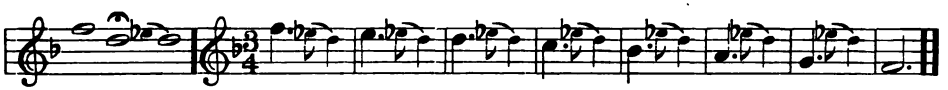
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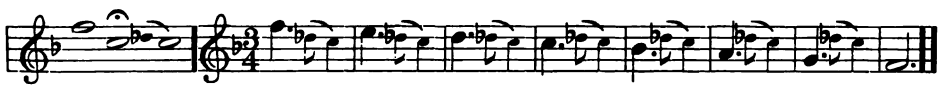
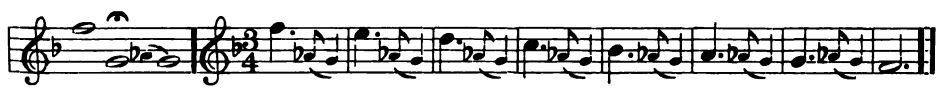
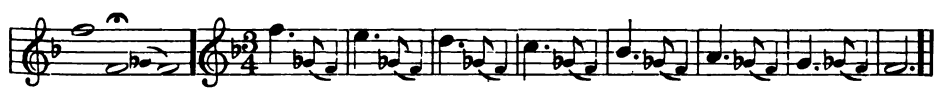

Me

Rä

Major and Minor Triads

The teacher asks the pupils to sing the *la* triad from D as on page 78, then the *do* triad from D.

Teacher: Do these two triads sound alike?

Pupils: No.

Teacher: How are they different?

Pupils: One sounds like the major scale and one like the minor scale.

The teacher agrees and says that the *do*, *fa* and *sol* triads are major triads, the *re*, *mi* and *la* triads are minor triads.

The teacher then sounds C and says: Sing each of the three major triads from this pitch.

The pupils sing the triads and inversions as represented on page 73, each from the pitch C.

Teacher: Sing the minor triads.

The pupils sing the minor triads and inversions in the same way.

When the three major and the three minor triads are clearly understood, the teacher asks if there is another triad. The triad of *ti* is sung by the class, in three divisions, as before. The teacher will call attention to the unstable, restless character of all three tones in this triad. The pupils will appreciate this when they sing the triad. All will have a strong impulse to sing the next scale tone above or below.

The teacher should explain what the pupils already feel:

1. That the triad of *ti* is weak because all three tones are restless and unsettled, causing the triad to be restless and unsettled.

2. That the triad is weak because it is so narrow. It has two half-steps, and only one whole step, while the others have two whole steps and only one half-step.

The skillful teacher will allow the pupils themselves to discover this difference. The teacher then tells the class that this is called the **Diminished triad.**

Study of Rhythms

(Four tones to the beat)

Different rhythms involving **four tones** to the beat are now to be studied.

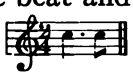
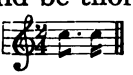
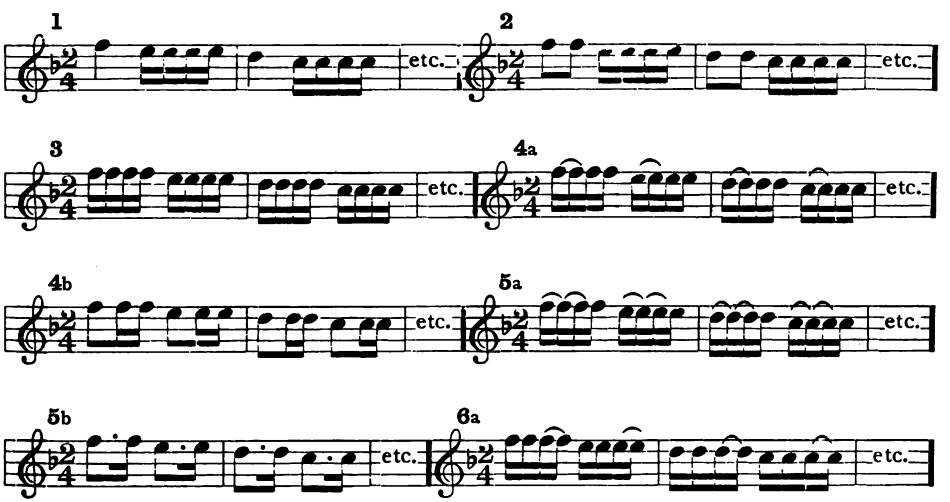
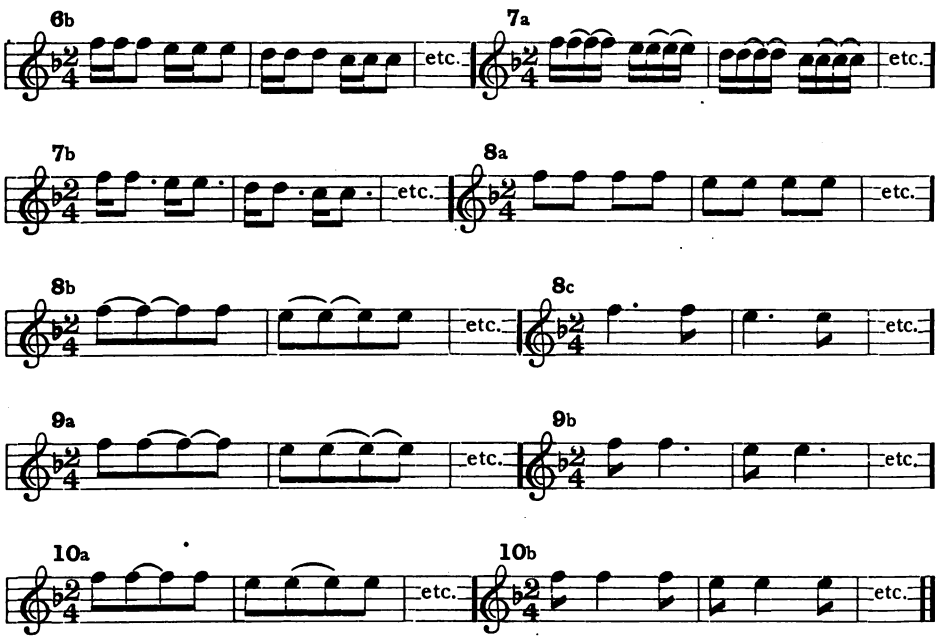
The two measures should be placed on the blackboard. It is essential to real progress in the study of rhythm that the pupils **sense the rhythm before beginning to sing.** This is as necessary as **hearing** (thinking) **the tones before singing.**

At least two measures of each exercise should be sung silently, with the pupils beating, before any attempt is made to sing audibly. This should become a habit with both teacher and pupils; its importance cannot be over-estimated.

Each scale exercise should be continued until the accent falls on the upper *do*.

Nos. 1 to 7–b, and Nos. 11–a and 11–b involve four sounds to the beat. The pupil will find no difficulty with these rhythms if the feeling for four sounds to the beat has been developed during the fourth year, as suggested, and the pupil is able to think and sing four sounds to the beat smoothly and evenly.

Numbers 8–a to 9–b each involve two tones to the beat and are in the nature of a review. Nos. 9–a to 10–b are new rhythms involving two tones to the beat and should be thoroughly practiced.

The rhythms  and  should be alternated and contrasted.

METRIC DICTATION

LESSON VII

(WRITING BOOK)

See directions in the writing book.

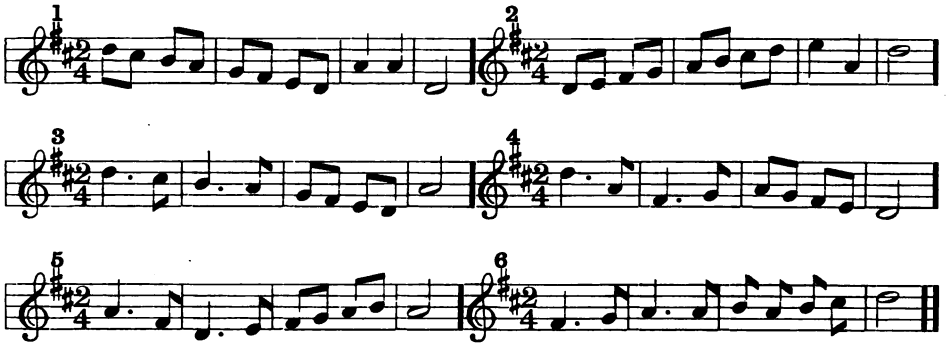
LESSON VIII

(WRITING BOOK)

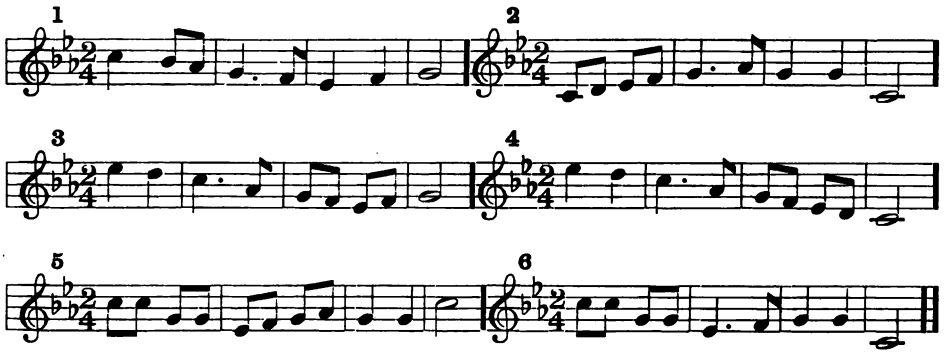
All of the material for written dictation may be used first for oral dictation. Original melodies sung by the pupils should always form a part of the material for oral dictation. (See page 79.)

The teacher will name the key (D major) and the beat note, indicate the *tempo* (not the accent), sound the key tone, and play, or sing with a neutral syllable.

The pupils will beat and listen, try to visualize the melody, and respond by singing (aloud) with the syllable names.

The class will then write in the writing books.

LESSON IX

(Writing Book)

See Lesson VIII for directions.

LESSON X

(Writing Book)

See directions in the writing book.

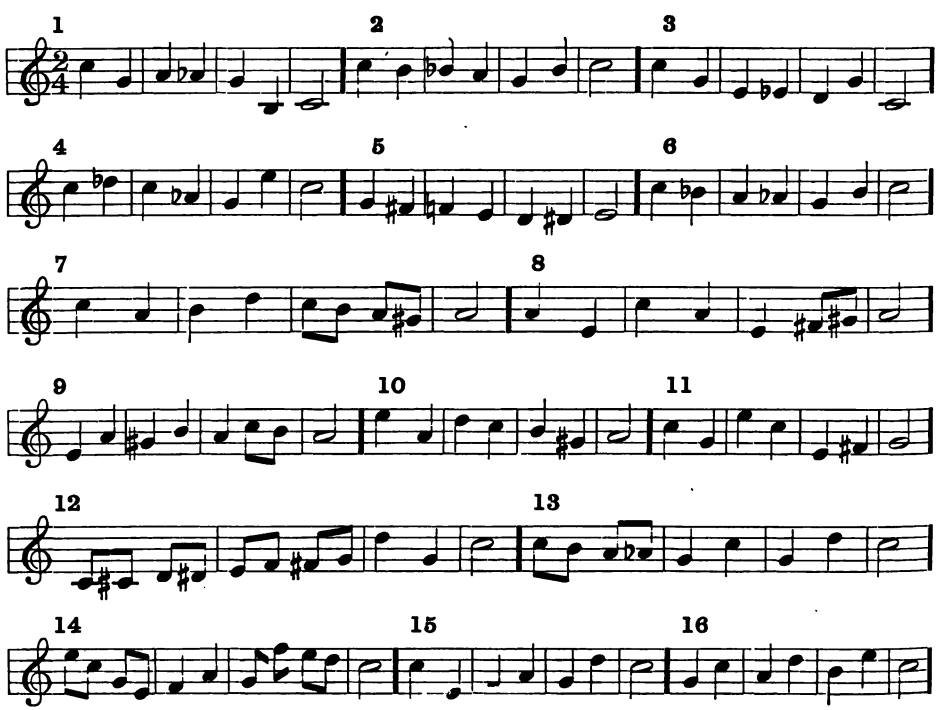
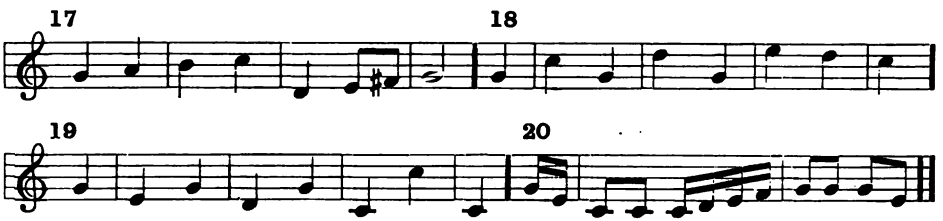
A curved line joining notes calling for different pitches is called a slur.

DECEMBER

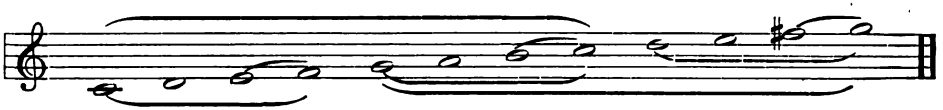
Oral Tonal Dictation

(Metric)

Each phrase should be played, or sung with a neutral syllable. Accuracy of pitch is absolutely necessary. If a piano is used it should be kept in tune. The use, for school purposes, of a piano that is badly out of tune is most unwise.

Each phrase should be given out as one thought, with a firm accent and a decided rhythmic swing.

Building the Scale

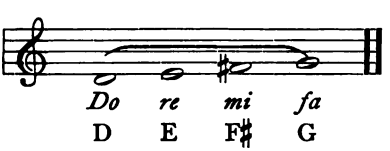
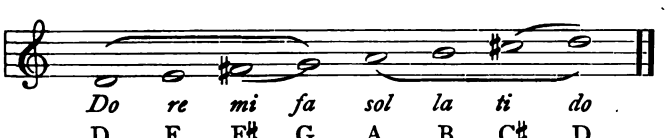
The pupils sing in review the two tetrachords of the major scale. The teacher represents the major scale from C and from G on the board, indicating the tetrachords, thus:



Lead the pupils to discover:

1. That the upper tetrachord of the scale from C becomes the lower tetrachord of the scale from G.
2. Why the sharp is placed on the fifth line.
3. That there is no F in the scale from G. The staff degrees (first space and fifth line) which represented F, now represent F sharp.

The teacher now suggests that the upper tetrachord of the scale from G be taken as the first part of the scale from D.

The pupils see that the scale is already half completed.

Questions and answers as given on page 85 make it clear that C is not in the major scale from D, but that C♯ is. The scale now appears thus:

Next time begin with A, using the upper tetrachord of the scale from D for the lower tetrachord of the scale from A, and complete as before. In like manner the pupils begin with E and complete the scale.

Written Metric Dictation

The teacher names the key and the beat note, indicates the tempo and plays one phrase, or sings with a neutral syllable.

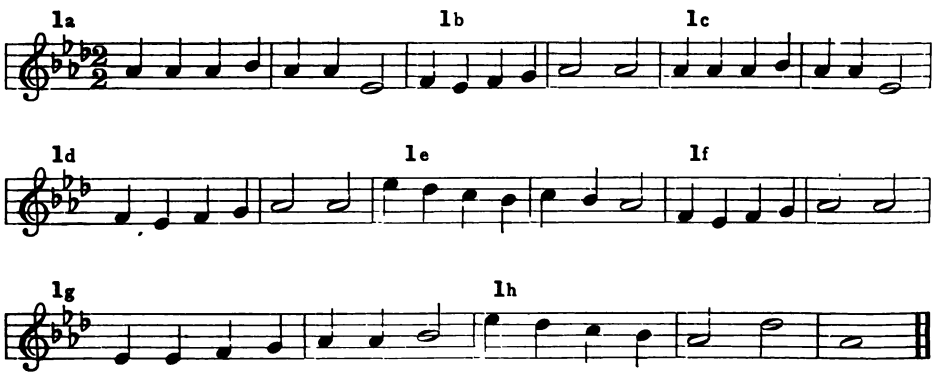
The pupils beat and listen, then write in the writing books. Each section should be given out not more than three times.

The pupils should hear (think) the tones and feel the rhythm, but in no case hum or sing aloud. During the writing no noise of any kind should be tolerated and no questions allowed.

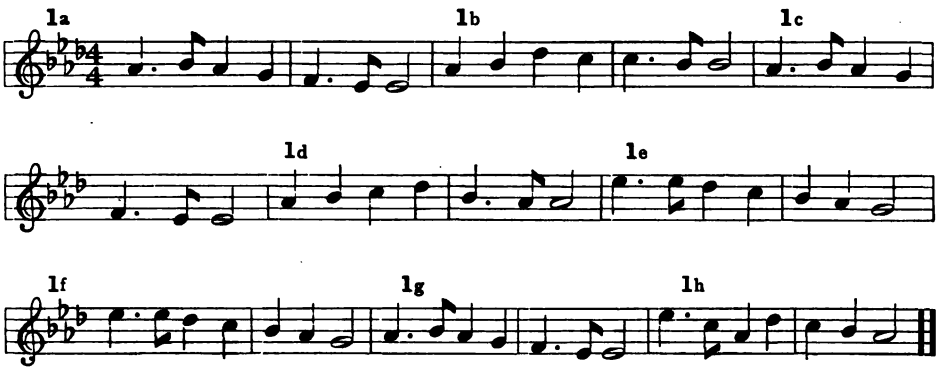
If the class cannot write the melodies successfully, the material may be used first for oral dictation and some of the phrases placed on the blackboard after they are recognized and sung.

Each melody is in eight sections. By 1–a the class should understand that No. 1 consists of more than one part; the signatures are not repeated nor a double bar used between the several parts.

LESSON XI

(Writing Book)

LESSON XII

(WRITING BOOK)

J. Goss

LESSON XIII

(WRITING BOOK)

See directions in the writing book.

JANUARY

In January and June the results of the individual singing and writing are recorded and form the basis of the pupil's term mark in Music. Those pupils who are up to grade may be excused from music a part of the time, in order that the slower pupils may receive extra help from the teacher. The pupils who are strongest in music often delight in "playing teacher" with the slower ones, a feature which, when properly managed, is of great benefit both to the "teacher" and the slower pupils.

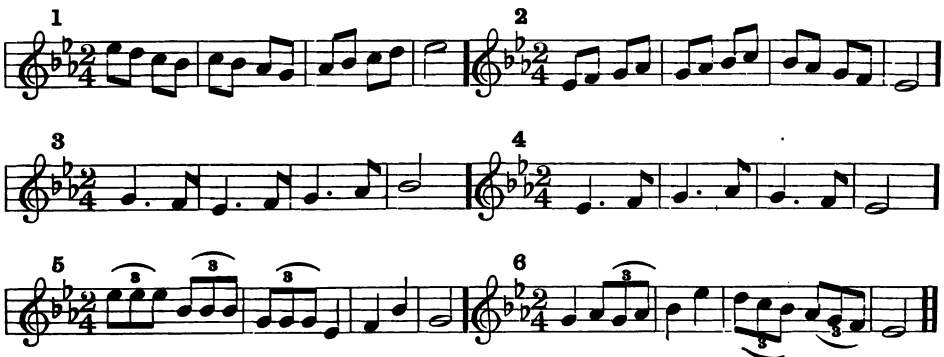
LESSON XIV

(WRITING BOOK)

See directions in the writing book.

LESSON XV

(WRITING BOOK)

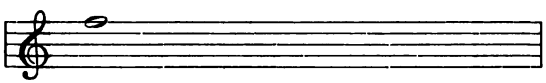
The teacher will name the key, the beat-note, indicate the tempo (not the accent or number of beats in the measure), then play, or sing with a neutral syllable.

The class roll should be copied into the blank book, and columns ruled and designated as follows:

Name	Written Lessons XIV and XV	Four Exercises Music Reader Page and No.	Sequential Chromatic Studies One from page 77 One from page 87

FEBRUARY

Building the Scale

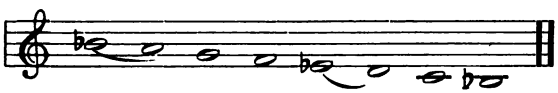
The teacher places the following on the blackboard and asks who will build the major scale from F descending.



Do *ti* *la* *sol* *fa* *mi* *re* *do*
F E D C B A G F

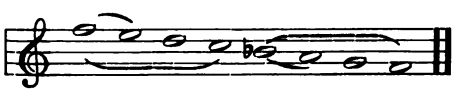
A pupil volunteers and proceeds: From *do* to *ti* is a half-step; from F to E is a half-step; therefore, E belongs to the scale from F. From *ti* to *la* is a step; from E to D is a step; therefore, D belongs to the scale from F . From *la* to *sol* is a step; from D to C is a step; therefore, C belongs to the scale from F. From *sol* to *fa* is a step; from C to B is a half-step; therefore, B does not belong to the scale from F. (If necessary, the teacher leads the pupil to see that the simplest way to represent the tone a half-step below B is to use a flat. **A flat is a character which helps the staff degree to represent a tone a half-step lower.**)

The next pupil builds the scale from B flat, proceeding as before.



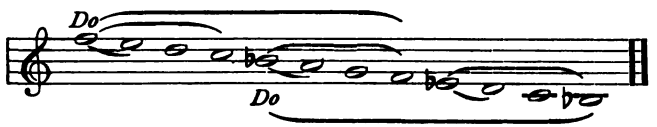
Do *ti* *la* *sol* *fa* *mi* *re* *do.*
B♭ A G F E♭ D C B♭

The major scale from F is now placed on the board and the teacher asks a pupil to indicate the half-steps and tetrachords, thus:



The teacher or a pupil adds the lower tetrachord of the scale from B flat. The two scales now appear thus:

One section of the class now sings the scale from F descending, with the syllable names. As they sing the B flat, the other section begins and completes the scale from B flat, thus:



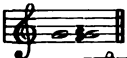
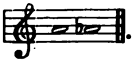
The pupils should now see:

1. That the lower tetrachord of the scale from C becomes the upper tetrachord of the scale from F; the lower tetrachord of the scale from F becomes the upper tetrachord of the scale from B flat, etc.
2. That the new tone "in flats" is always *fa*.
3. That the new tone becomes *do* in the next scale.

At a subsequent lesson take the lower tetrachord of the scale from B flat (an octave higher), and proceed as before, with the scale from E flat and A flat, thus:

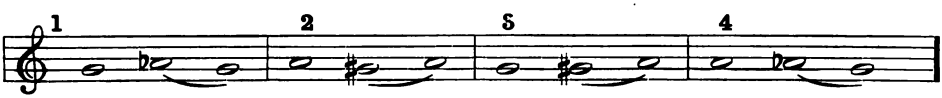
The Sharp, Flat, and Natural

Without the help of other symbols, the staff and notes can represent only the tones A, B, C, D, E, F and G. To represent the tone between G and A, for example, the use of a sharp or a flat is required. (See the keyboard of the piano.)

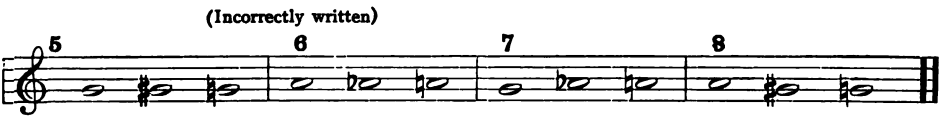
The sharp enables a staff degree to represent a tone a half-step higher  ; the flat enables a staff degree to represent a tone a half-step lower  .

(NOTE — Skillful questioning by the teacher will enable the pupils to discover for themselves the limitations of the staff, the effect of the sharp and flat, and like facts. Pupils will perceive that the G is not "raised" to produce G sharp, and that A is not "lowered" to produce A flat, but that a new tone is represented. There are many reasons why it is much better to lead the pupil to discover such facts for himself rather than tell him. The latter method, although easier for the teacher and more generally practiced, hardly deserves to be called teaching. Interest, memory, attention — all are stimulated by leading the pupil to think and decide for himself.)

The teacher draws a staff and clef on the blackboard, sounds the key tone, sings or plays *sol le sol*, and asks who will write. *Sol le sol, la si la, sol si la* and *la le sol* are correctly written, thus:



Some of the pupils will use a sharp when a flat is required and vice versa, thus:



When correctly represented, the chromatic tone and the scale tone which follows, usually appear like *ti do*, or *fa mi*. (Compare 1, 2, 3 and 4 with 5, 6, 7 and 8.)

LESSON XVI

(WRITING BOOK)

See directions in the writing book.

After the lesson is written the intervals should be sung, the lower tone first, then the tone represented directly above.

LESSON XVII

(WRITING BOOK)

See directions in the writing book.

This lesson is a review.

Make clear:

1. That two scales, the major (*do*) and the minor (*la*), may be represented with each key signature.

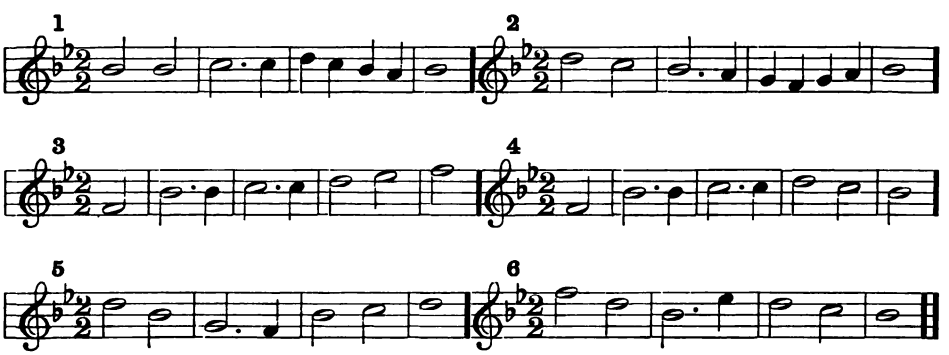
2. That the tones of the normal minor scale and the major scale are identical.

METRIC DICTATION

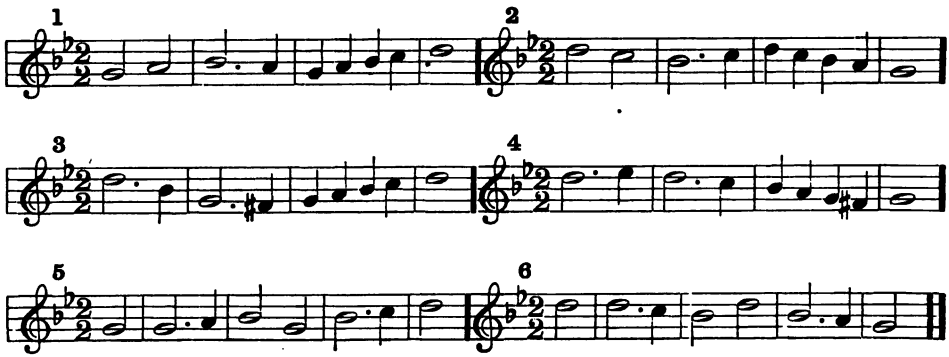
One or two days before Lesson XVIII is written, the game of visualizing as described on pages 12 and 13 should be practiced with the material for Lesson XVIII.

LESSON XVIII

(WRITING BOOK)

The teacher will name the key, the beat-note, indicate the tempo (not the accent), and play, or sing to a neutral syllable.

LESSON XIX

(WRITING BOOK)

For directions see Lesson XVIII.

1
2
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MARCH

Oral Tonal Dictation

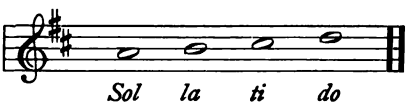
The following material introduces to the pupil the Melodic form of the minor scale. The teacher, by constant comparison of the upper tetrachord of the major scale (*sol la ti do*) with *mi fi si la*, will lead the pupils to see that the two groups are alike. The pupils will also learn the new group by this constant comparison.

The teacher will sound the key tone (D) and proceed as follows:

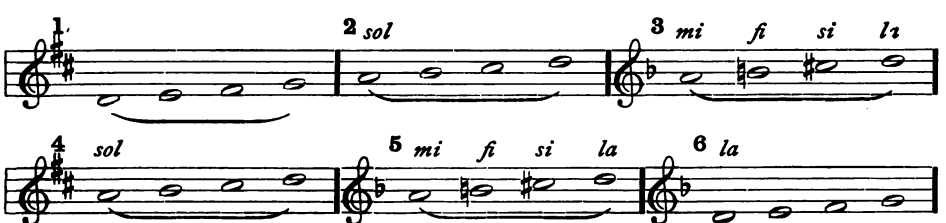
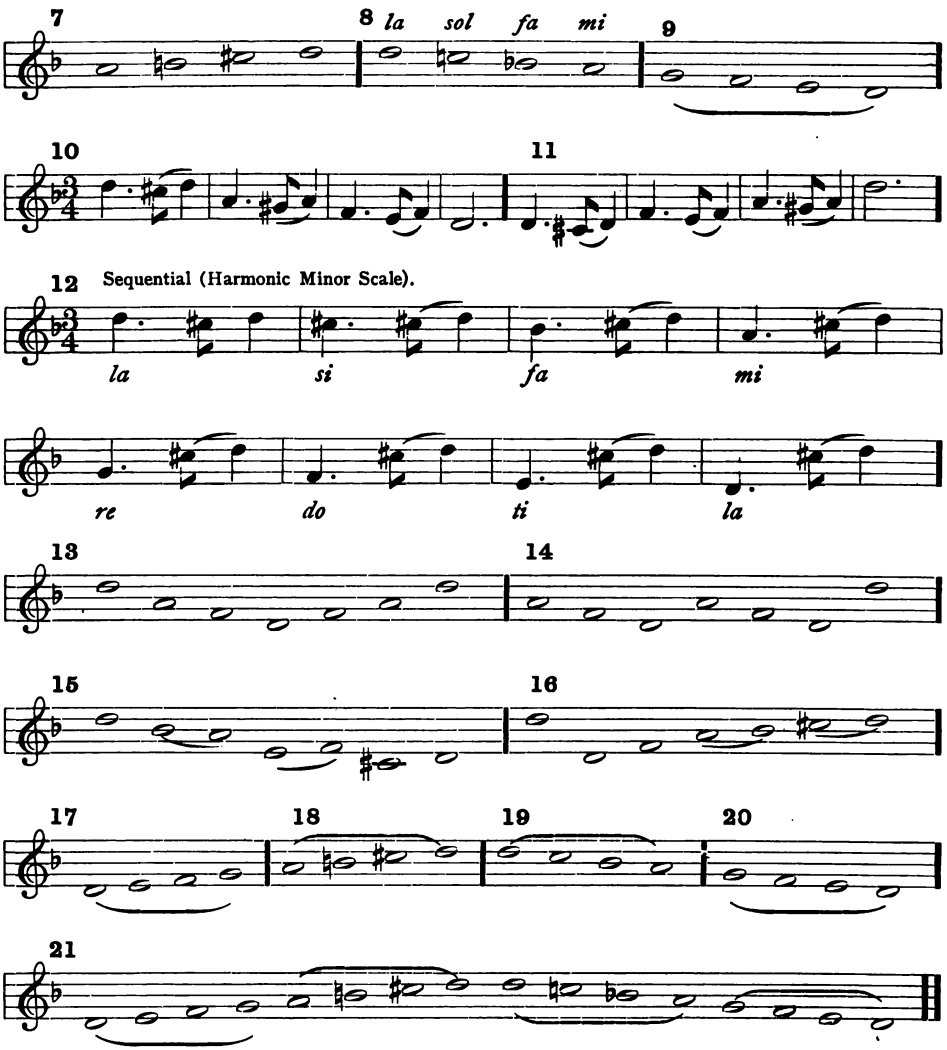
Sing the lower tetrachord of the major scale ascending.

The upper tetrachord.

The teacher now sings No. 3, with the syllable names (*mi fi si la*), and asks: What other tones sound like these?

A pupil sings:

The two groups should be constantly compared until the new group is thoroughly learned. **Always require the answer to be sung (speaking the syllable names does not give the proper answer).**

No. 12 is sequential, consisting of the descending Harmonic minor scale with *si la* between the scale tones.

Material for Oral Tonal Dictation

NOTE. — No. 21 is the Melodic minor scale. Do not name this scale until it is thoroughly learned. The descending Melodic is the same as the Normal.

The four scales should be sung successively from a given pitch, in logical order; *i.e.*, Major, Normal Minor, Harmonic Minor, Melodic Minor, without direction or suggestion from the teacher.

Teacher: Sing the four scales ascending and descending from this pitch. (Sounds the key tone.) The pupils sing the four scales in succession. (See page 115.)

Syncopation

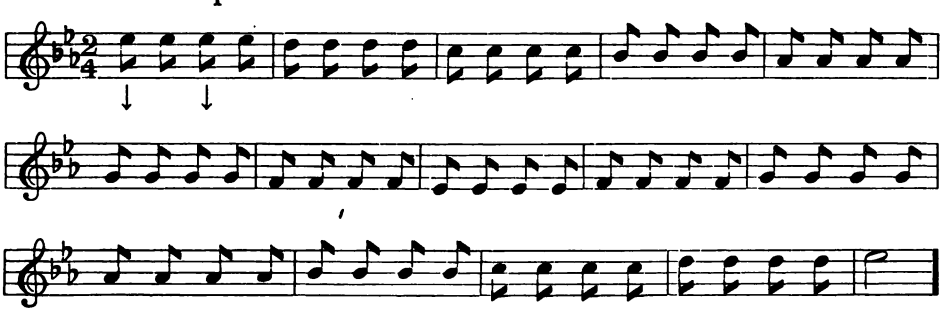
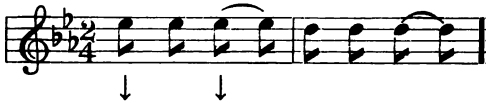
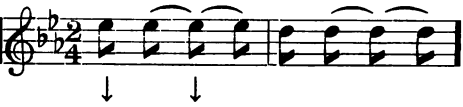
Sometimes the rhythm is so changed that the accent falls on a part of the measure not usually accented. Such a change in rhythm is called **syncopation.**

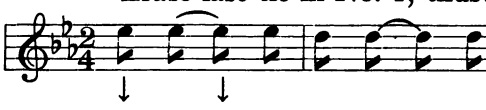
The syncopated rhythm is an entirely new and disturbing experience for the pupil. The accent has always been **with** the beat; now the accent is **between** the beats. Necessarily the pupil's sense of rhythm receives a rude shock; pupils with the strongest sense of rhythm are the most disturbed. And yet this rhythm is not unknown to most children. So called "rag time" is simply an exaggerated and cheapened form of syncopation. The pupils will enjoy beating and singing some familiar "rag time" melody. This will bring syncopation consciously within the child's experience and help him to master this new rhythmic problem.

While singing the following exercises it is of the greatest importance that the pupils shall beat vigorously. Each exercise should be continued until the accent falls upon the upper *do* as shown in No. 1–a.

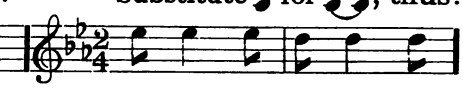
Singing a tone after the beat and also with the next beat, is the new problem.

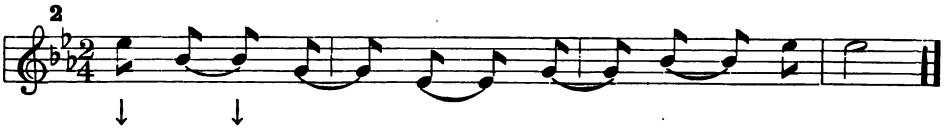
Material for the Study of Syncopation

1a To be placed on the blackboard

1b Add tie in No. 1, thus:

1c Add another tie in No. 1, thus:

1d Erase last tie in No. 1, thus:



1e Substitute ♩ for ♪♪, thus:



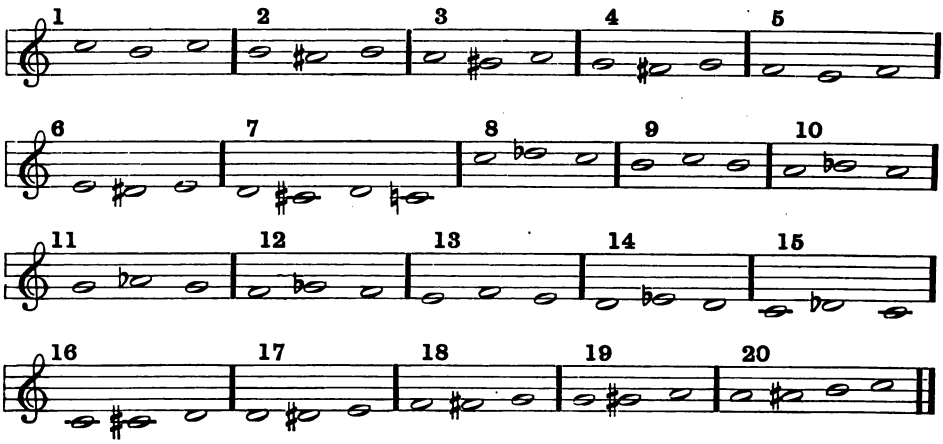
2

LESSON XX

(WRITING BOOK)

See directions in the writing book.

LESSON XXI

(WRITING BOOK)

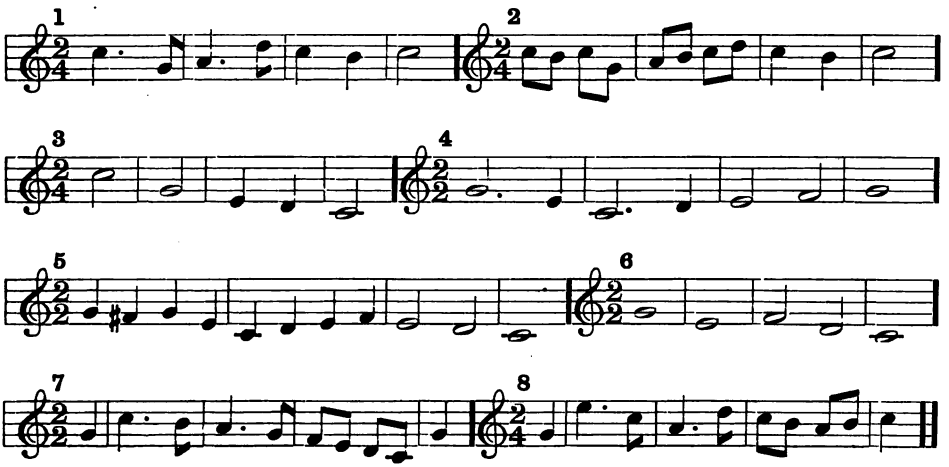
The teacher will play, or sing with a neutral syllable. If the pupils find difficulty in keeping the key tone in mind, the teacher may ask the class to sing the *do* before the next group is given out.

LESSON XXII

(WRITING BOOK)

See directions in the writing book.

LESSON XXIII

(WRITING BOOK)

The teacher names the key and the beat-note, indicates the tempo, sounds the *do*, and plays, or sings with a neutral syllable. The pupils beat, listen and visualize, then write.

APRIL

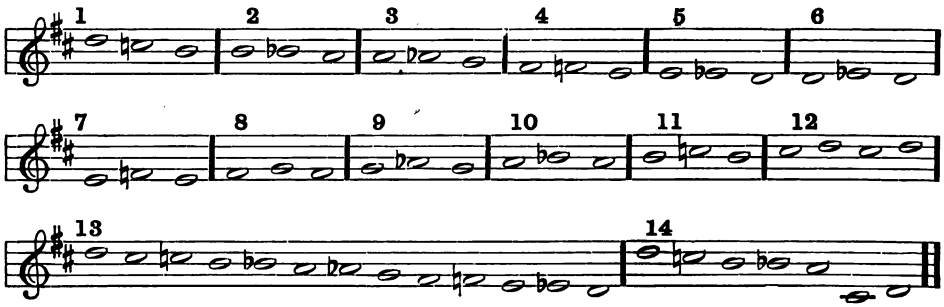
The Use of the Sharp, Flat and Natural

The pupils know that *ti* in the scale from D, is C♯ and that *mi* is F♯. Lead the pupils to see that the simplest way to represent a tone a half-step below C♯ or F♯ is to remove the sharp, thus representing C or F.

The effect of a sharp or a flat continues through one measure, or until another tone is represented. A natural (♮) cancels the sharp or flat.

LESSON XXIV

(Writing Book)

To be played, or sung with a neutral syllable.

LESSON XXV

(Writing Book)

See directions in the writing book.

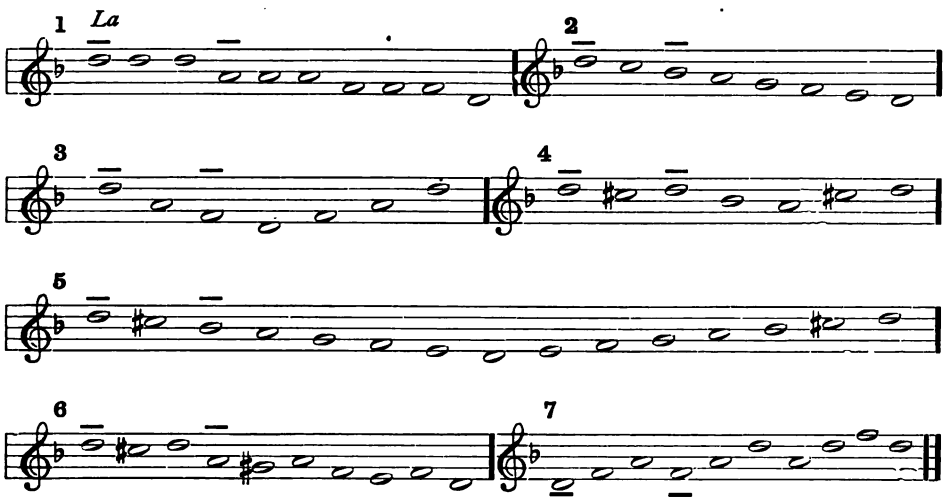
LESSON XXVI

(Writing Book)

See directions in the writing book.

LESSON XXVII

(WRITING BOOK)

Play, or sing with a neutral syllable.

MAY

The Use of the Sharp, the Flat, and the Natural

The sharp, flat and natural, when used to represent chromatic tones, are called **accidentals.**

The teacher should now generalize concerning the use of accidentals, as follows:

Teacher: I will give the pitch of a tone; **you may give the pitch of the tone a half-step higher, represented on the same staff degree.**

Teacher: G (representing G on the blackboard).

Pupil: G sharp (teacher represents G sharp).

Teacher: G flat.

Pupil: G natural.

Teacher: G sharp.

Pupil: G double sharp, etc.

Teacher: Now you may name the tone a half-step lower, represented on the same staff degree.

Teacher: G.

Pupils: G flat.

Teacher: G sharp.

Pupils: G.

Teacher: G flat.

Pupils: G double flat, etc.

If a pupil suggests placing a sharp before G flat, for example, the teacher will show how confusing the sharp and flat would be if used together. A sharp and a flat are never used together; the use of the natural is much simpler and plainer.

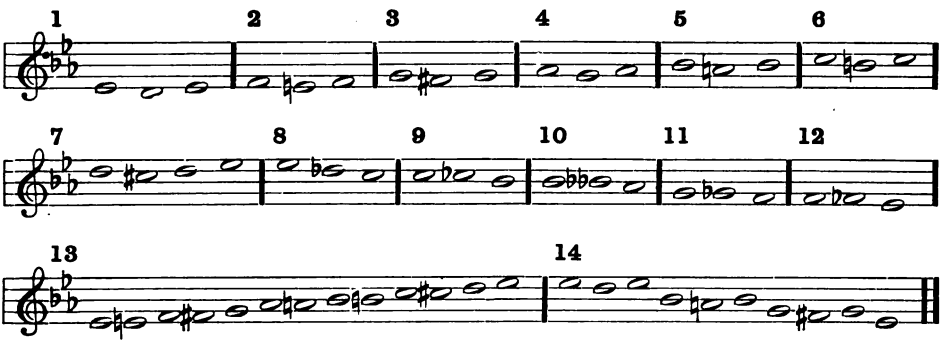
LESSON XXVIII

(Writing Book)

Before writing this lesson, the pupils should again build the major scale from E flat (blackboard), naming the tones forming the scale

(E flat F, G, A flat, B flat, C, D). Intelligent use of accidentals requires that the pupils shall know the pitch of the scale tones.

Each tone group should be played, or sung with a neutral syllable.



LESSON XXIX

(WRITING BOOK)

See directions in the writing book.

This lesson reviews the syncopation exercises first presented in March, and gives each pupil the opportunity to write the material which the teacher placed on the blackboard. The beating and singing should be practiced at each stage, as before.

LESSON XXX

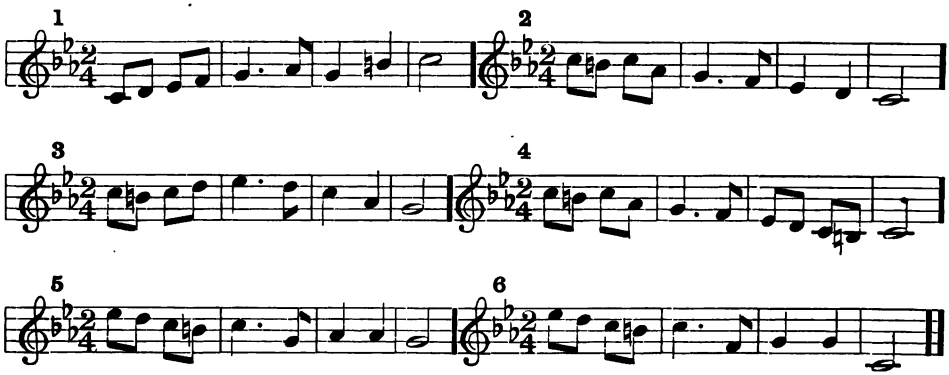
(WRITING BOOK)

See directions in the writing book.

LESSON XXXI

(WRITING BOOK)

The material for written dictation may be used first for oral dictation if desired.

The teacher names the key (C minor) and the beat note, and indicates the tempo. Before beginning the lesson the class should sing the harmonic minor scale. In this lesson the children may sing each melody aloud before writing.

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JUNE

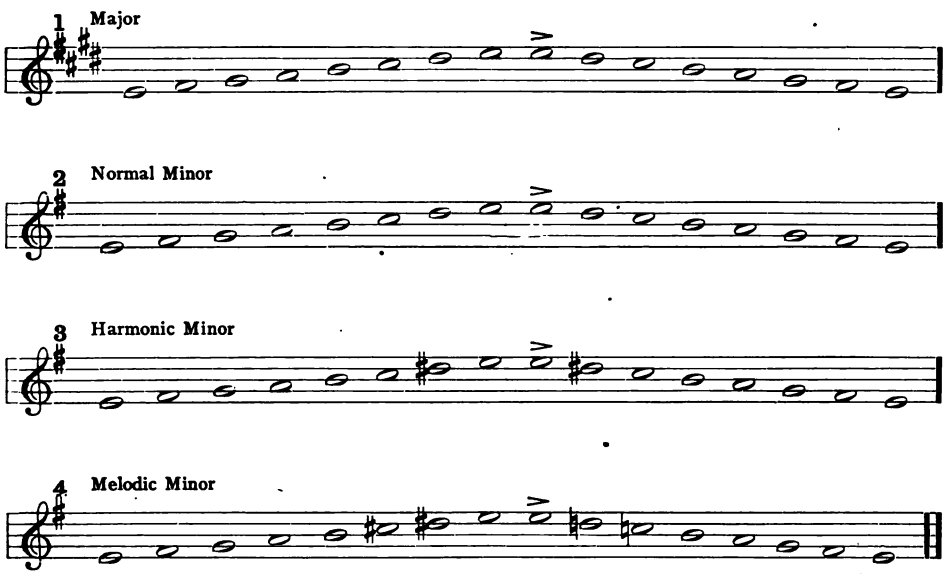
The usual oral and written tests constitute the work in Dictation for June. (See page 96.)

The individual tests consist of:

1. Two written lessons (Lessons XXXII and XXXIII).

2. The singing of five exercises selected by the teacher from the Music Reader.

3. The singing of four scales from E, ascending and descending, as follows:



After the key tone is sounded the pupils should sing the four scales in this order, without assistance or suggestion from the teacher.

The class roll should be copied into the music note book and columns designated as follows:

Names	Original Melodies Writing Book Pages 31, 32 (Maximum Allowance of 20%)	Written Lessons XXXII and XXXIII, (30%)	Singing of Five Exs. Music Reader (25%)	Singing of Four Scales from E (25%)

The grades of each pupil should be recorded and taken as the semi-annual mark in Music. The advantages of these individual tests and records, both to the pupils and to the teacher, can only be known and appreciated after a fair trial.

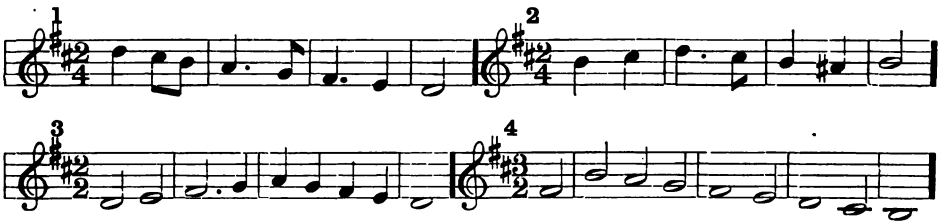
LESSON XXXII

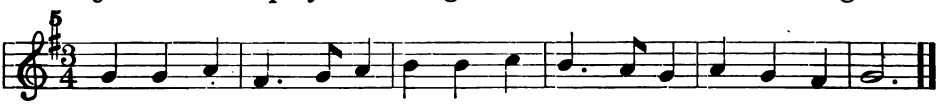
(WRITING BOOK)

See directions in the writing book.

LESSON XXXIII

(WRITING BOOK)

The teacher will name the key and the beat note, indicate the tempo, and play, or sing with a neutral syllable.

No. 5 is not to be played or sung. See directions in the writing book.



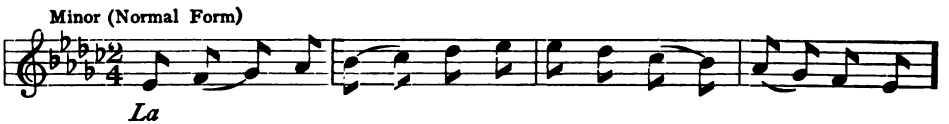
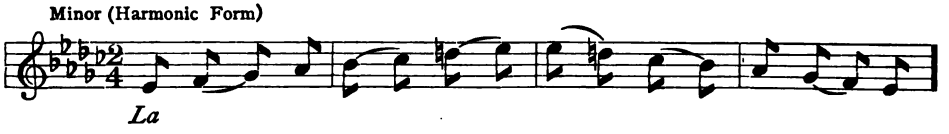
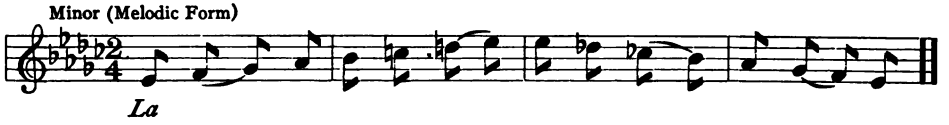
SIXTH YEAR

SEPTEMBER

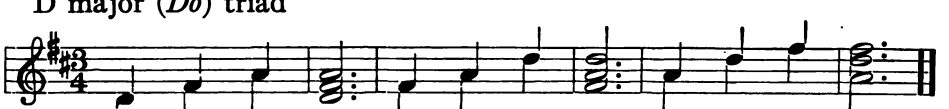
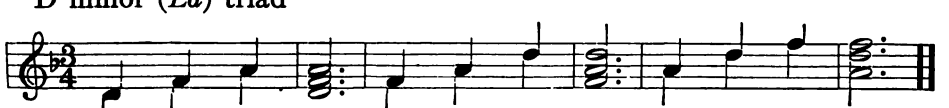
Review of Scales

The major scale and the three forms of the minor scale, from E flat, to be sung as follows:

Major

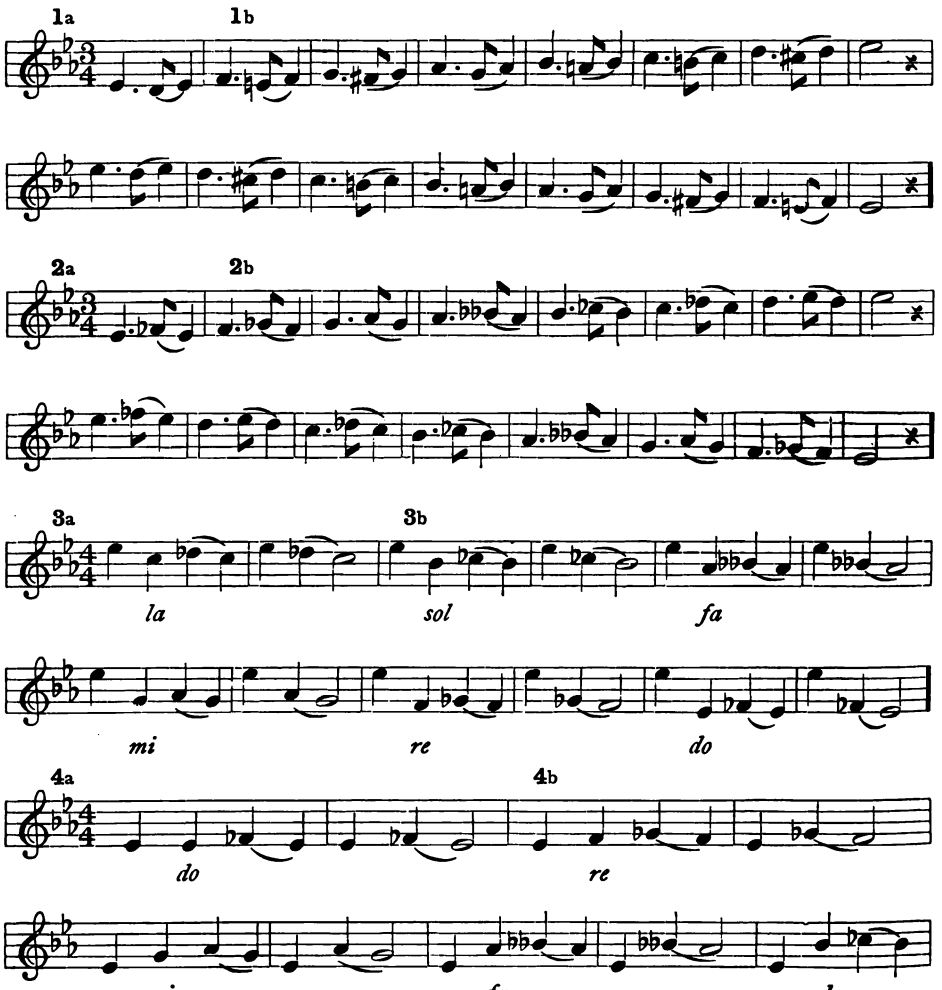
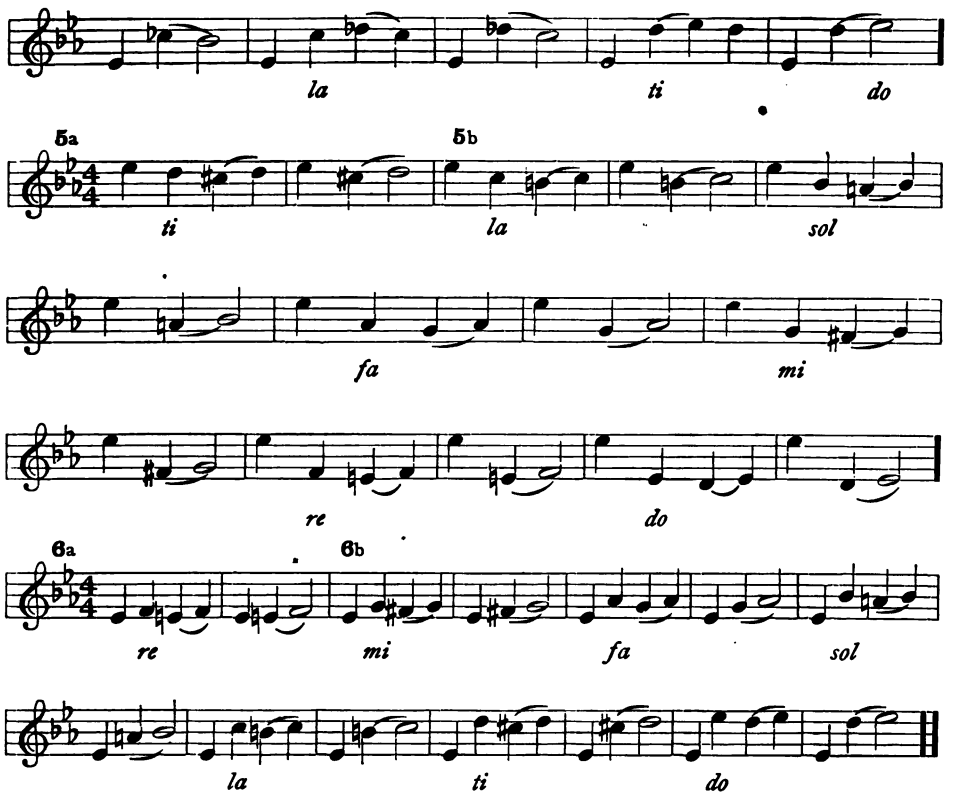
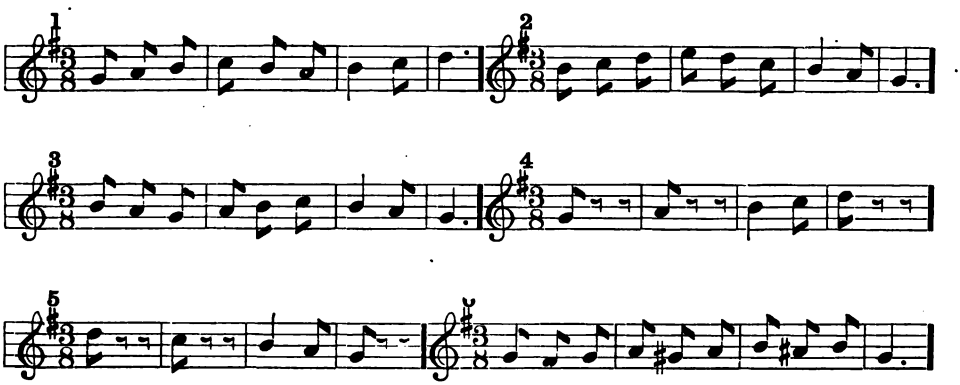
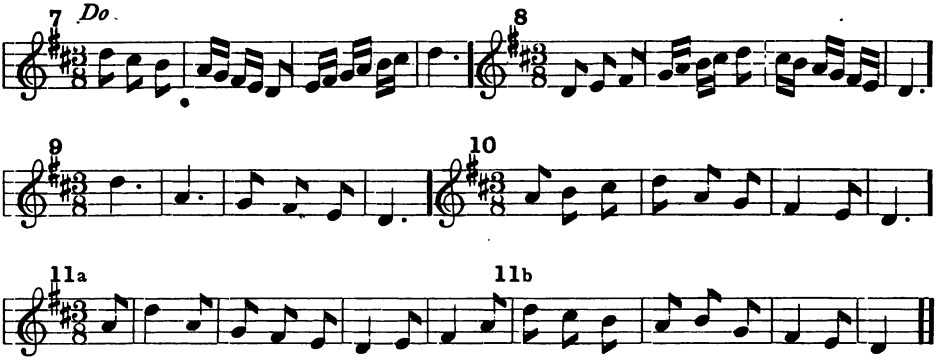
Minor (Normal Form)

Minor (Harmonic Form)

Minor (Melodic Form)

Review of Triads

Class in three divisions (See page 72).

D major (*Do*) triad

D minor (*La*) triad

Review of Chromatic Tones

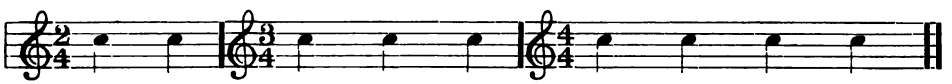
(Major Mode)

Linking the chromatic tone with the scale tone next above or below, like *ti-do* or *fa-mi.*

The studies are sequential; the pupil should complete the exercise after the teacher has placed 1–a and 1–b on the blackboard.

The teacher plays, or sings with a neutral syllable.
The pupils write (Music Writing Tablet).

This material may be used for two written lessons, to be given any time during the month. The exercises may be used first for oral dictation.

OCTOBER

Kinds of Measure

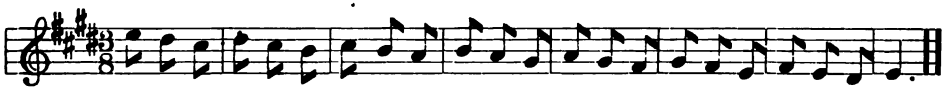
The teacher places the following on the blackboard:

Pointing to the 2, the teacher asks: What kind of measure?

A pupil: Two part measure.

Teacher: Yes, do you know another name for this kind of measure?

A pupil: Duple (double) measure.

Pointing successively to the 3 and 4, the terms triple measure and quadruple measure are given.

The teacher places the following on the blackboard and asks the class to sing it:

The teacher suggests that sometimes it is necessary to sing or play such a tune very fast, and asks the class to beat and sing the exercise again, indicating a very rapid tempo. Most of the pupils will beat once only to the measure. After their attention has been called to the "one-beat measure" the teacher asks: How many eighth notes to one beat?

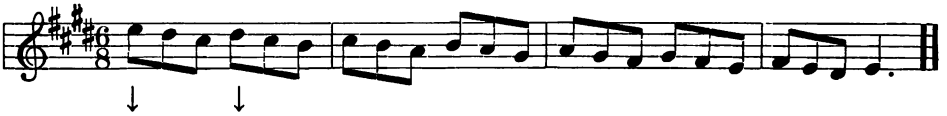
Pupils: Three.

Teacher: What kind of a note has the same measure value as the three eighths?

Pupils: A dotted quarter.

Teacher: How many measures in this exercise?

Pupils: Eight. As the pupils answer, the teacher erases the first, third, fifth and seventh bars and changes the measure signature.

The class now sings the exercise again with the rapid tempo, after the beats have been indicated, thus:

Teacher: How many beats in the measure now?

Pupils: Two.

The teacher points out that each measure now consists of two three-eight measures.

Teacher: What kind of measure is this?

Some one may answer, Sextuple measure or six-eight measure, both of which are correct.

There being two beats in the measure the pupils will readily see that it is **duple measure,** and that **there are two three-eight measures in each of the new measures.**

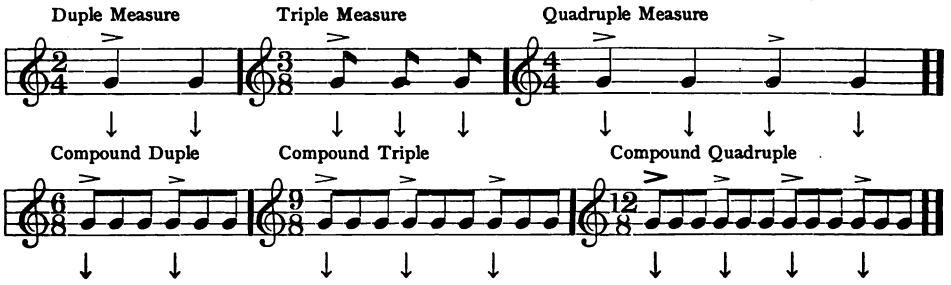
Two simple measures are joined in one.

The teacher places a list of simple words on the blackboard, thus: box, hat, cloth, table, bell, door, etc., and then rewrites them as compound words, using the hyphen (hat-box, table-cloth, door-bell, etc.).

The teacher then asks: What kind of a word? Why is it called a compound word? etc.

The class should now be led to see the reason for calling this **compound duple measure; duple because there are two beats in the measure, compound because each measure consists of two simple measures.**

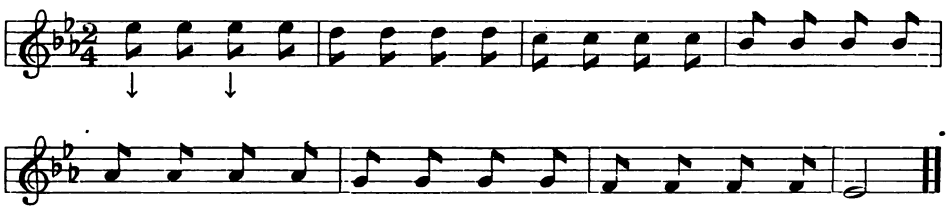
At a subsequent lesson the following should be placed on the blackboard:



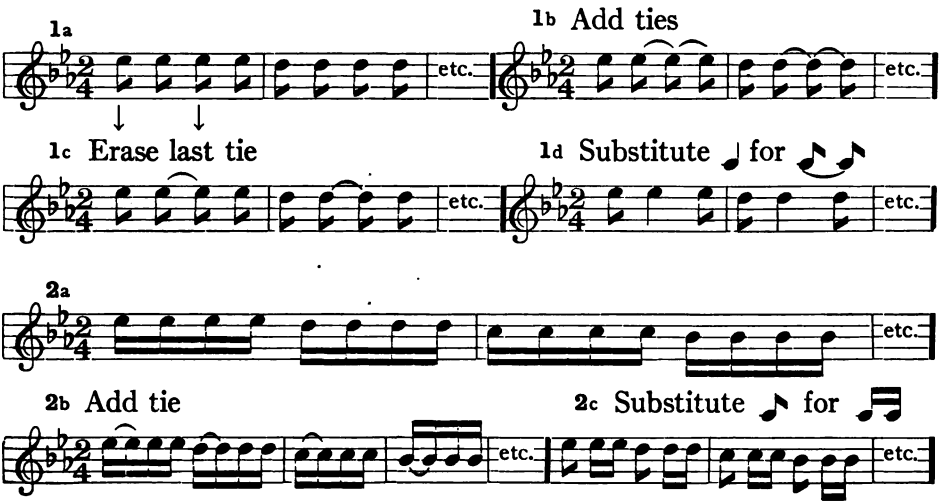
The class now beats, as the teacher points, counting six, nine and twelve for the compound measures. The **tempo, as indicated by the beating, should be the same for all these measures.** The counting, therefore, will be three times as fast in the compound measure where there are three counts to each beat.

Rhythm Studies

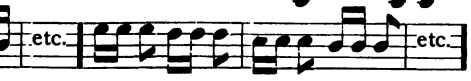
The following material should be used in two ways:

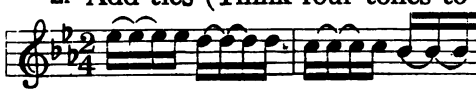
1. The teacher places two measures on the blackboard; the pupils beat, and sing the descending scale, eight measures, thus:

The pupil should feel the rhythm (including the accent) **when he looks at the measure, and before he sings aloud.** Therefore, the pupil should beat and mentally sing two measures before singing aloud.

2. The teacher plays or sings two measures; the pupils write.

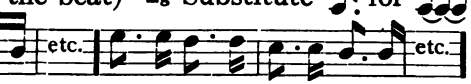
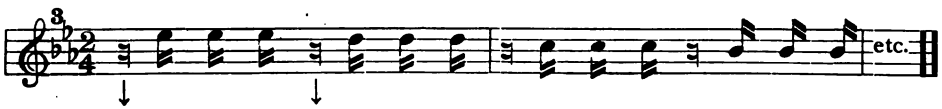


2d Tie third and fourth notes

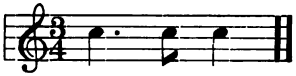
2e Substitute ♪ for 𝅘𝅥𝅯𝅘𝅥𝅯

2f Add ties (Think four tones to the beat)



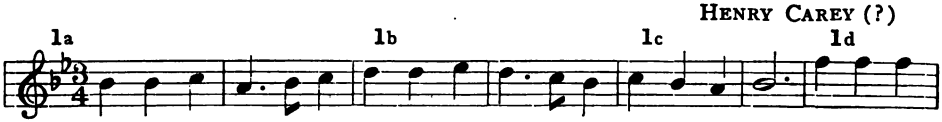
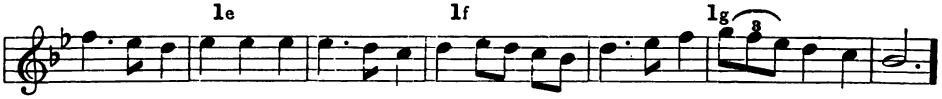
2g Substitute ♪. for 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯

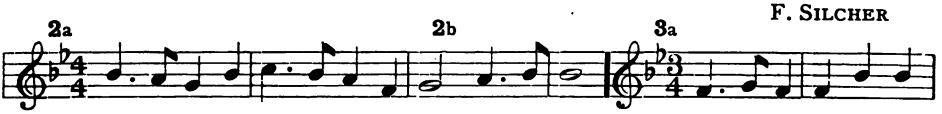
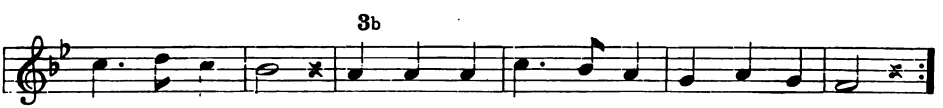
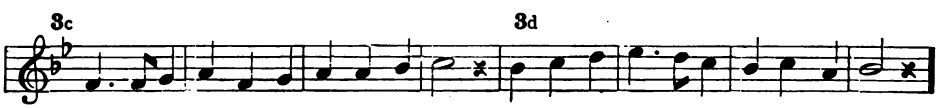
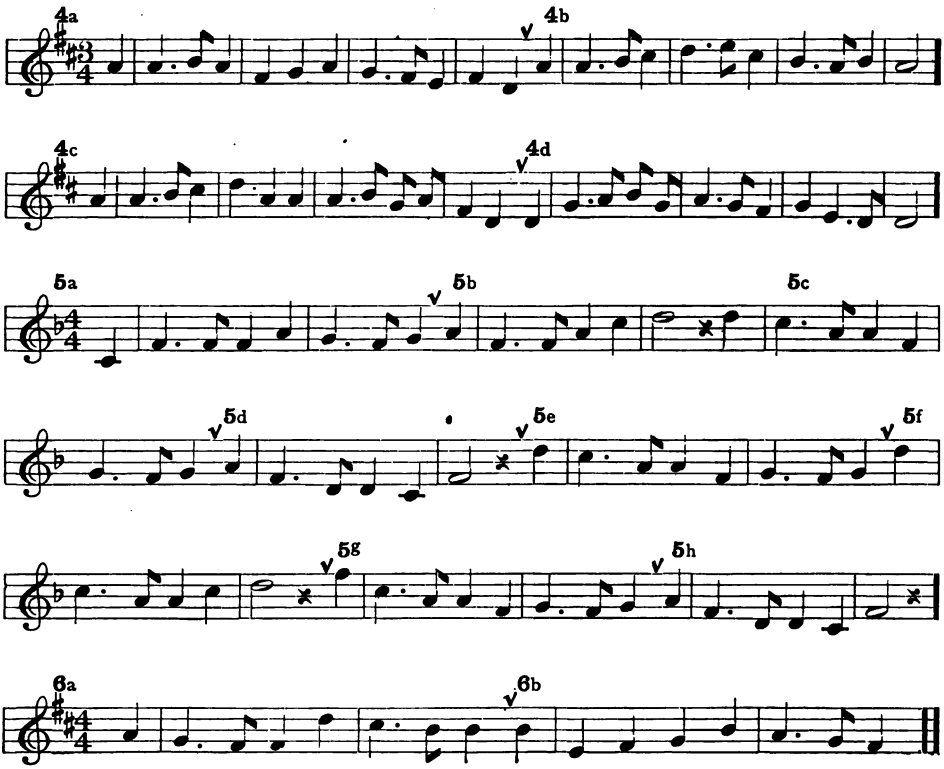


MATERIAL FOR WRITTEN DICTATION

Study of

This material may be used first for oral dictation. After playing or singing the entire melody, play or sing in sections of two or four measures.

HENRY CAREY (?)

1a 1b 1c 1d

1e 1f 1g

F. SILCHER

2a 2b 3a

3b

3c 3d

4a
4b
4c
4d
5a
5b
5c
5d
5e
5f
5g
5h
6a
6b

NOVEMBER

The Accent in Compound Measure

There are two three-part measures in each compound duple measure, consequently, there are two accents in the measure. When the two simple measures are joined, the second loses a part of its accent, just as the word *bell* has a secondary accent when it becomes a part of the compound word *door-bell.* The stronger (primary) accent falls on the first part. For the same reason, a primary and two secondary accents are found in compound triple measure. In compound quadruple measure, the primary and secondary accents fall on the first and fourth beats respectively as in simple quadruple measure, while the second and fourth beats have a weaker accent.

It is clear then that the main accents in compound measure remain the same as in the corresponding simple measure. This multiplicity of accents, together with the rapid succession of pulsations, gives the animated, exhilarating effect peculiar to compound measure.

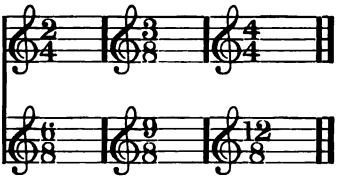
Much intelligent practice is required to fully sense the rhythm in compound measure. Appreciation of the three degrees of accent, for example, requires a well developed sense of rhythm.

The idea of accent should be presented to the pupil as an impelling force from within, not a blow from without. Accent is an impulse, not a blow; a motor, not a hammer.

A certain element of delicacy and grace is essential in the development of the feeling for rhythm, and the body must respond to and vibrate with the rhythm. Hence, in stimulating and developing the rhythmic sense, bodily movements, such as dancing, are more effective than counting or beating.

Rhythmic exercises should be practiced regularly until the pupils feel the swing of the three pulsations to the beat in the compound measure,

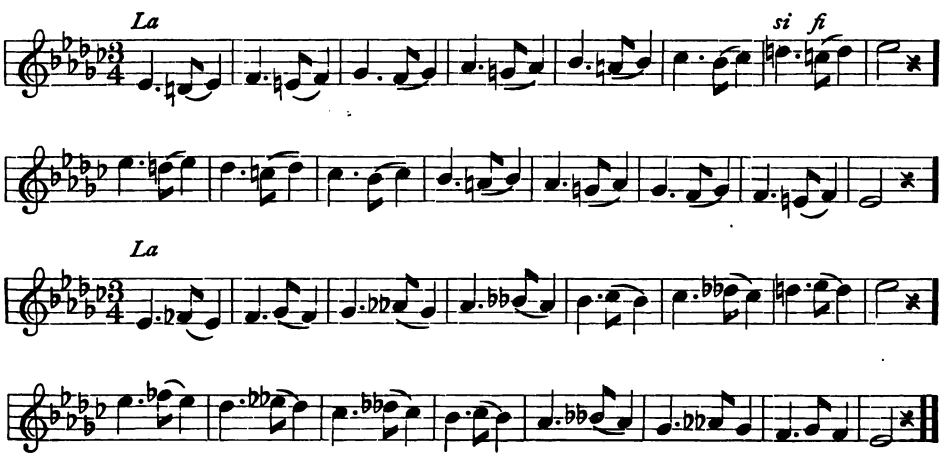
and are able to keep the count even and the tempo steady, when changing from one kind of measure to any other.

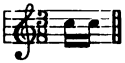
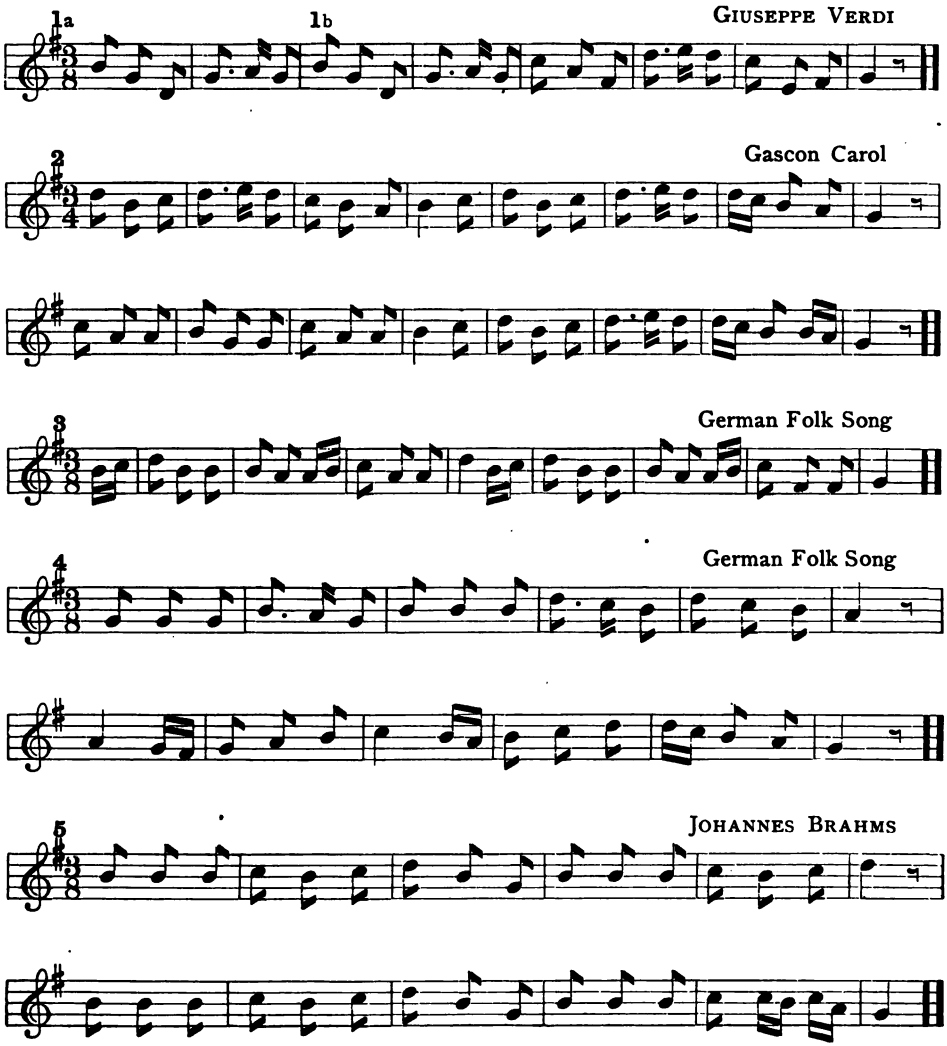
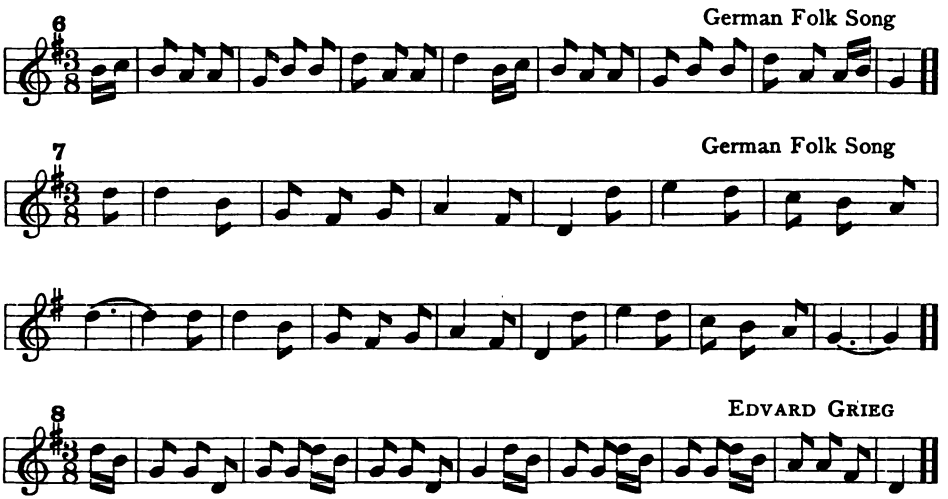
After the first presentation only the measure signatures are needed on the blackboard for practice, thus:

Compound measures (six, nine and twelve-part), have three counts (one three-part measure) to each beat, and the beat note is a dotted note (♩. or 𝅗𝅥.).

Three even tones to the beat, therefore, are characteristic of compound measure, while two and four even tones to the beat are distinctive of simple (two, three and four-part) measure.

Oral Tonal Dictation

Sequential Studies of Chromatic Tones

(Minor Mode)

Material for Written Dictation

Study of and

Sing or play the entire melody while the pupils beat and listen. Then give out the melody in sections of two or four measures.

Melody Writing

Pupils are now ready to write melodies as they invent them, provided they have practiced thinking, visualizing and singing original melodies as outlined in the fifth year. The melody should always be sung mentally before it is written. (See directions, page 79.)

Written Lesson

Six original four-measure melodies:

No. 1. In G major, three-four measure.
No. 2. In G major, three-two measure.
No. 3. In D major, three-eight measure.
No. 4. In D major, six-eight measure.
No. 5. In B flat major, two-four measure.
No. 6. In B flat major, two-two measure.

These melodies may be written any time during the month, as the teacher directs.

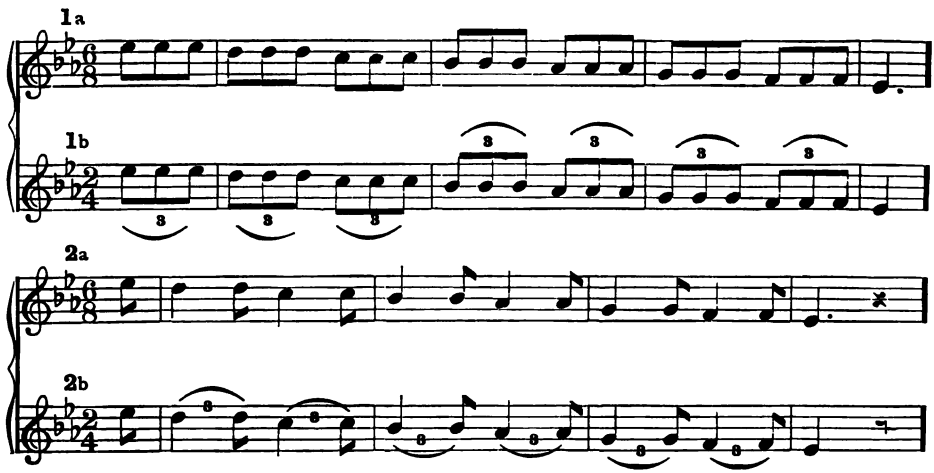
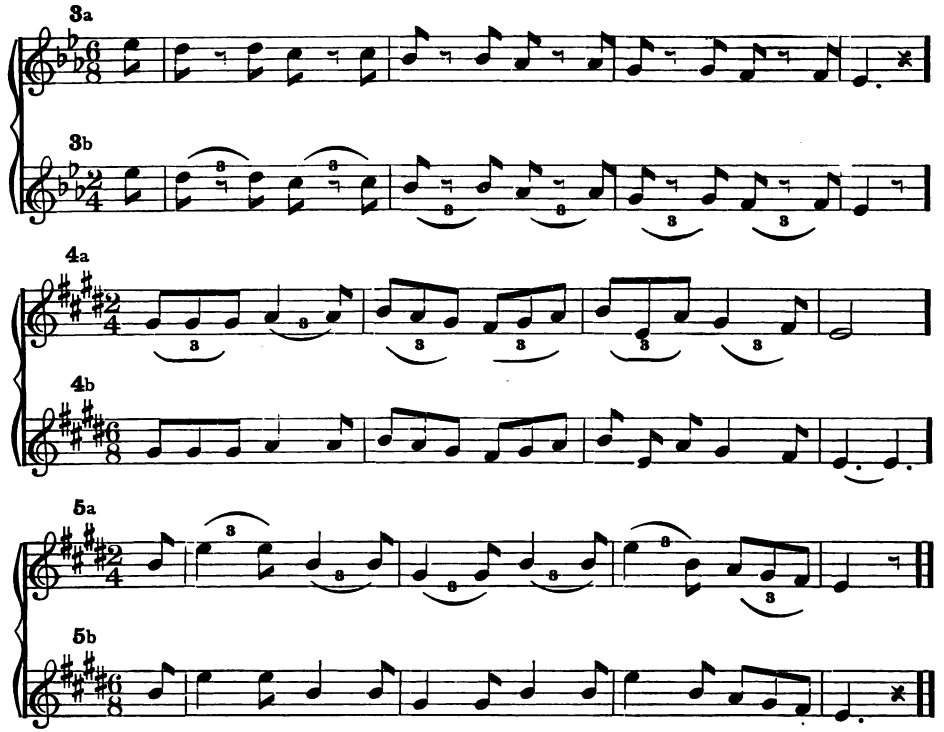
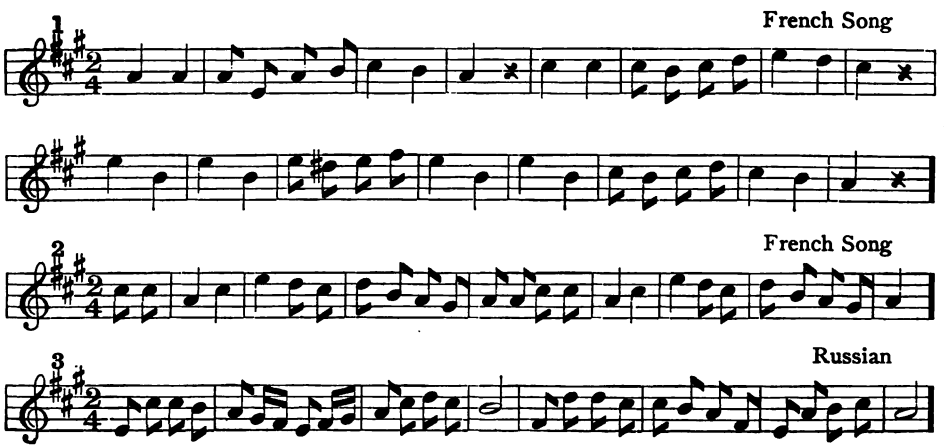
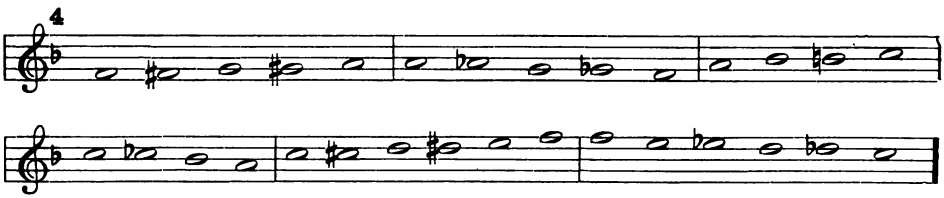
DECEMBER

The Triplet

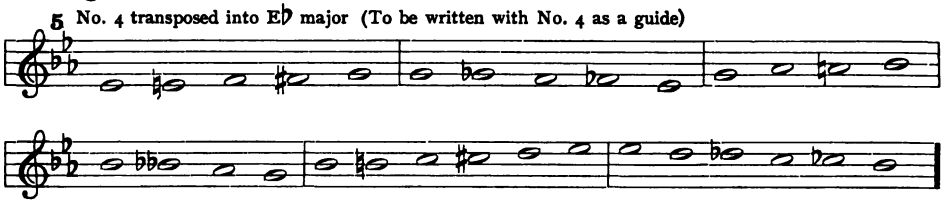
The pupil has learned that three even tones to the beat are peculiar to compound measure. Sometimes the composer desires to use this rhythm in a simple measure. This is done by using a section of a compound measure (one three-part measure).

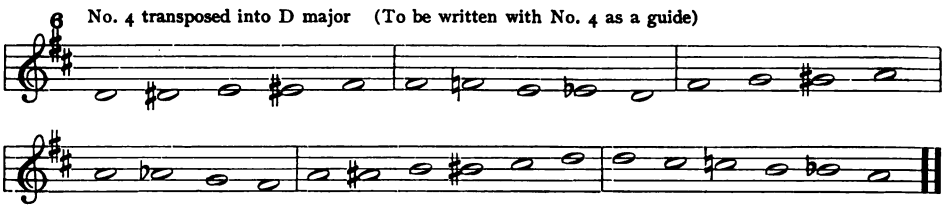
The figure three indicates that the group of three notes or rests has the measure value of two such notes or rests. The group is called a **triplet.**

The use of the triplet enables the composer to write in compound measure without changing the measure signature, just as the sharp, flat and natural make it possible to write in a different key without changing the key signature.

The *a* of each of the following numbers should be placed upon the blackboard and sung by the class. The teacher will then call for volunteers to represent the exercise in another kind of measure. The two representations should then be sung together.

Material for Written Dictation



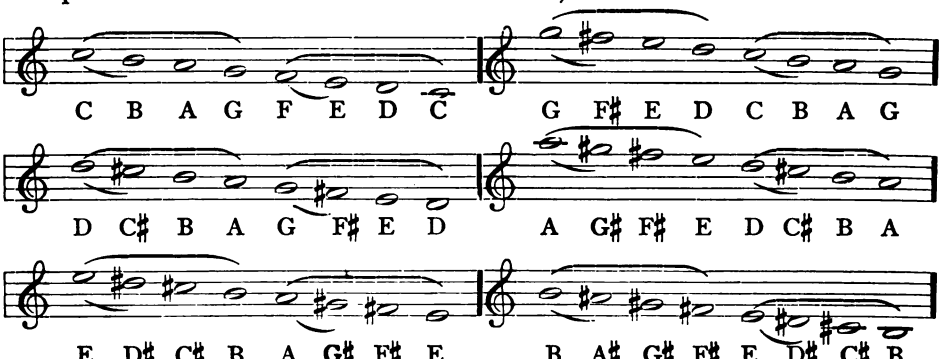
Nos. 5 and 6 are problems in transposition and are not to be played or sung.



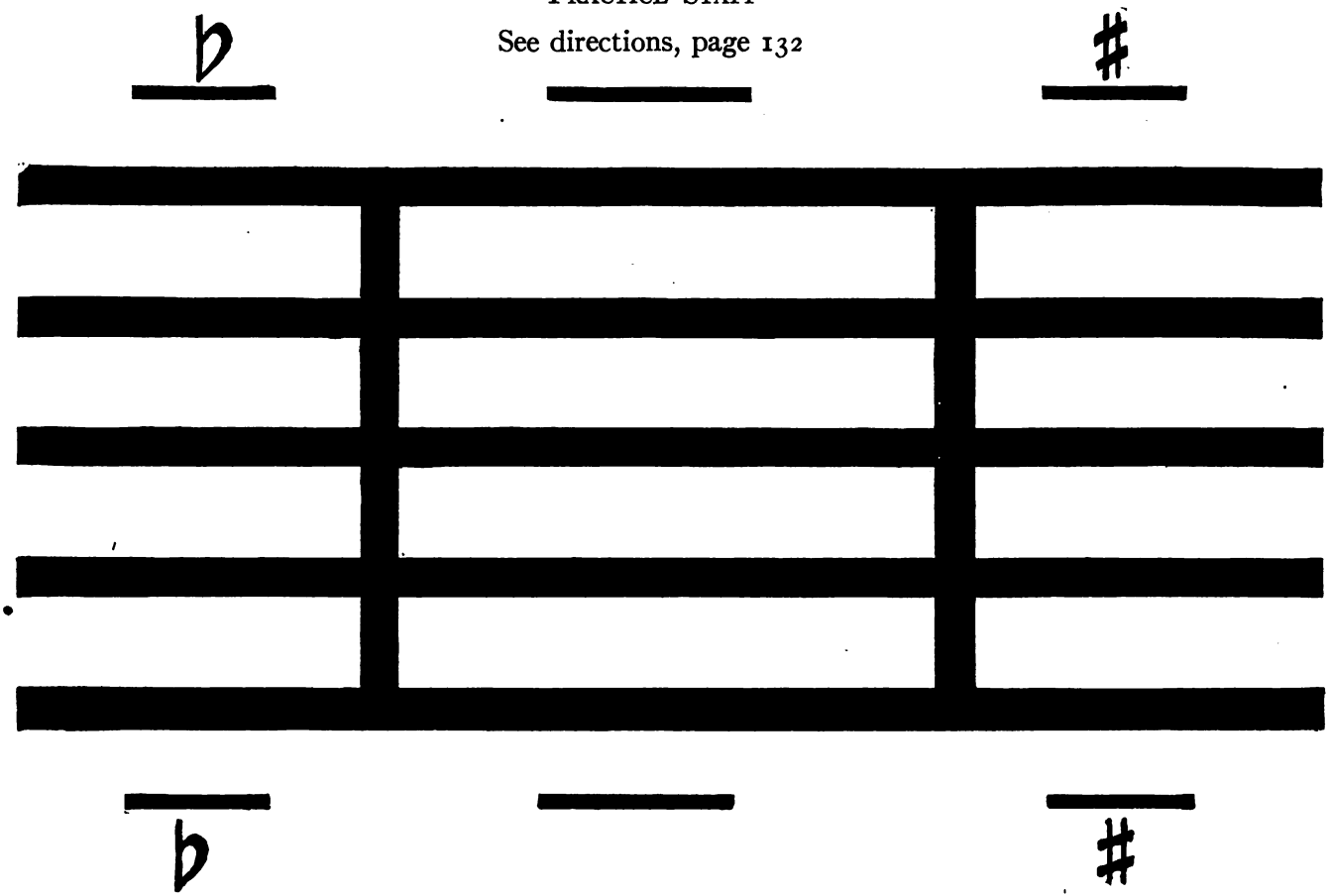


Written Lesson

Review scale building, page 85.

Write the major scale descending, from C, G, D, A, E and B, **without signature.** Indicate the half-steps and tetrachords with the slur, and place the letter name under each note, thus:

Practice Staff

See directions, page 132



Practice Staff

The blank staff with wide heavy lines and wide spaces is most useful. This staff may be placed on the blackboard, or, better still, painted on board or heavy paper. Referring to the illustration shown on page 131 the teacher will notice:

1. That the tones of the scale may be represented by the lines and spaces of the middle section.

2. That the chromatic tones *di*, *ri*, *fi*, *si* and *li*, may be represented by the lines and spaces to the right.

3. That the chromatic tones *te*, *le*, *se*, *me* and *rä* may be represented by the lines and spaces to the left.

This staff may be profitably used in many ways: for practice in all clefs and keys in both major and minor modes; for one-part singing with one pointer; for two or three-part singing with two or three pointers; for all sorts of interval practice including chromatics, and for practice in modulation and rapid changes of key and mode. The possibilities of the practice staff are only limited by the capacity and skill of the teacher and pupil.

In using the practice staff the teacher names the key, A major, for example, sounds the key tone, and points while the class or pupil sings:

Teacher points to the second space, middle section. (Class sings *do*.)

Teacher points to the second space, right hand section. (Class sings *di*.)

Teacher points to the third line, middle section. (Class sings *re*.)

Teacher points to the third line, left hand section. (Class sings *rä*.)

Any of the material for oral dictation given in the manual may be used with the practice staff.

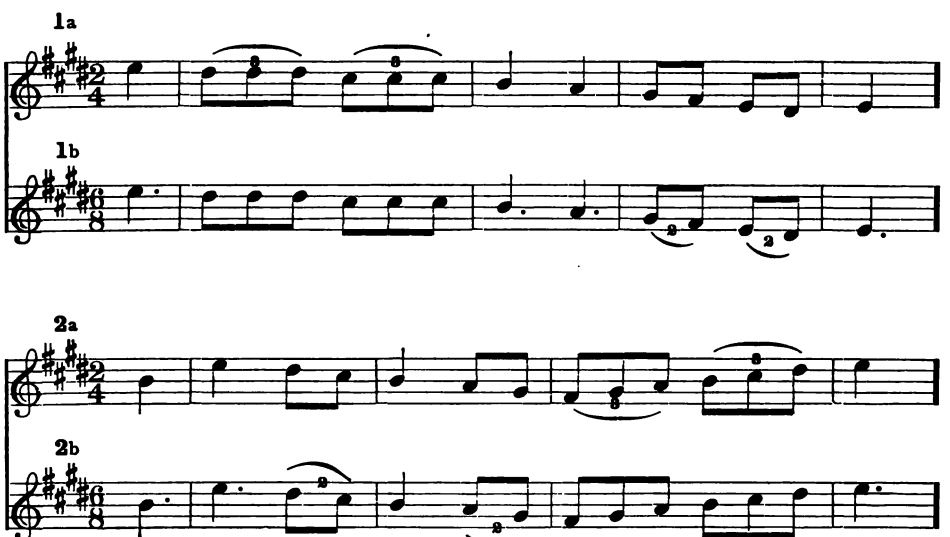
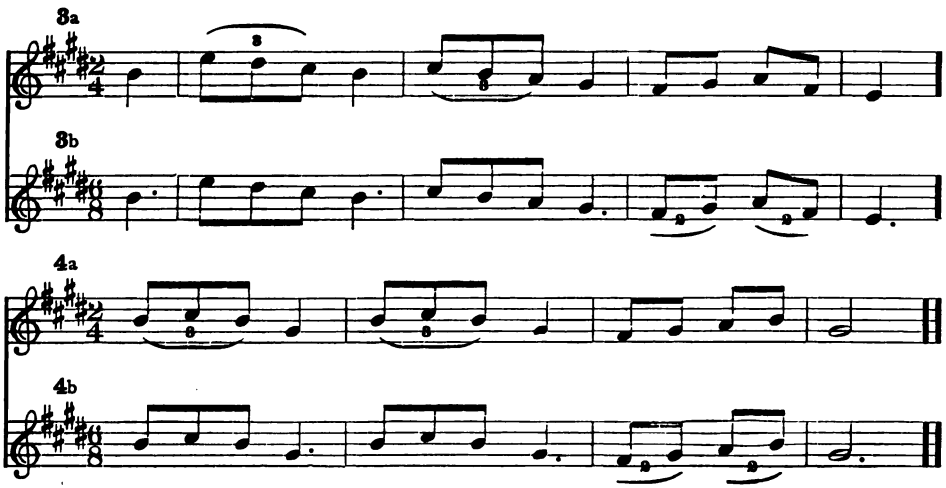
Clear and rapid thinking and considerable practice are required to use the pointer skillfully. Many pupils become expert in the use of the pointer if given opportunity. The leader must have a clear notion of the series of tones which are to be sung, move the pointer quickly and hold it on the line or space until ready to indicate the next tone.

JANUARY

The Duplet

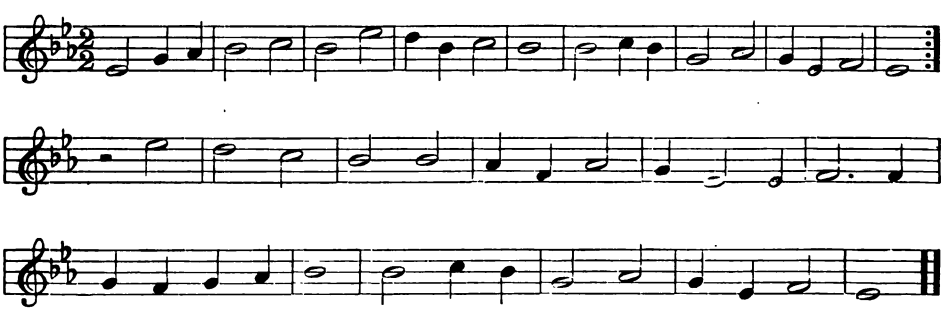
The use of two even tones to the beat in compound measure is quite as useful, although not so common, as the use of three even tones to the beat (triplet) in simple measure.

The duplet is indicated by the figure 2 when used in a compound measure just as the triplet is indicated by the figure 3 when used in a simple measure. The duplet allows the composer to represent two even tones to the beat without changing the measure signature. The 2 indicates that the group of two notes or rests has the measure value of three such notes or rests.

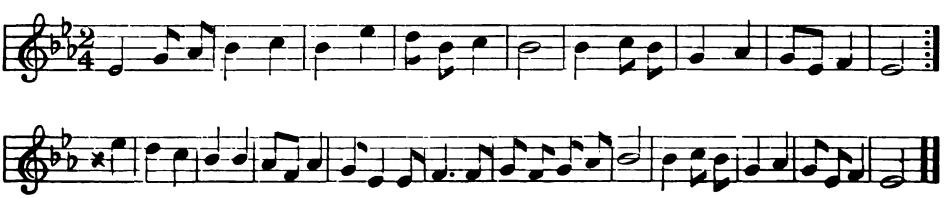
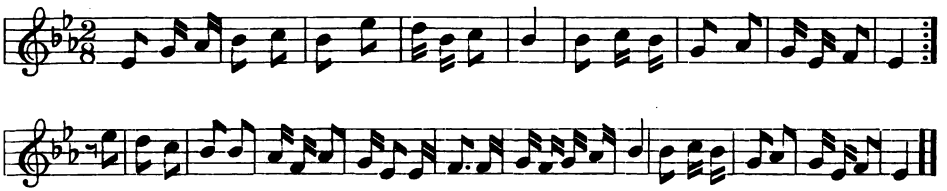
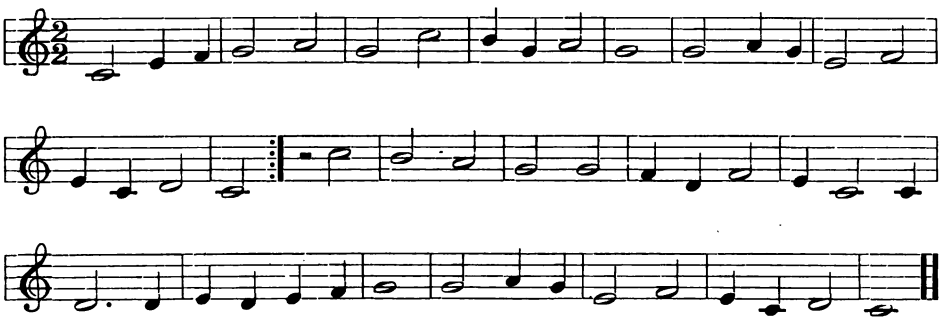
Directions for using the following material will be found in paragraph four, page 128.

Written Lesson

A pupil will copy the following melody on the blackboard:

— French Carol



The pupils write the melody in three different ways from the blackboard copy.

1. In two-four measure, thus:

2. In two-eight measure, thus:

3. In C major, two-two measure, thus:

Changing a melody from one key to another is called **transposing.**

The teacher will lead the pupils to think the scale tones while transposing the melody.

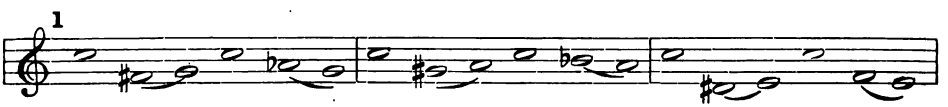
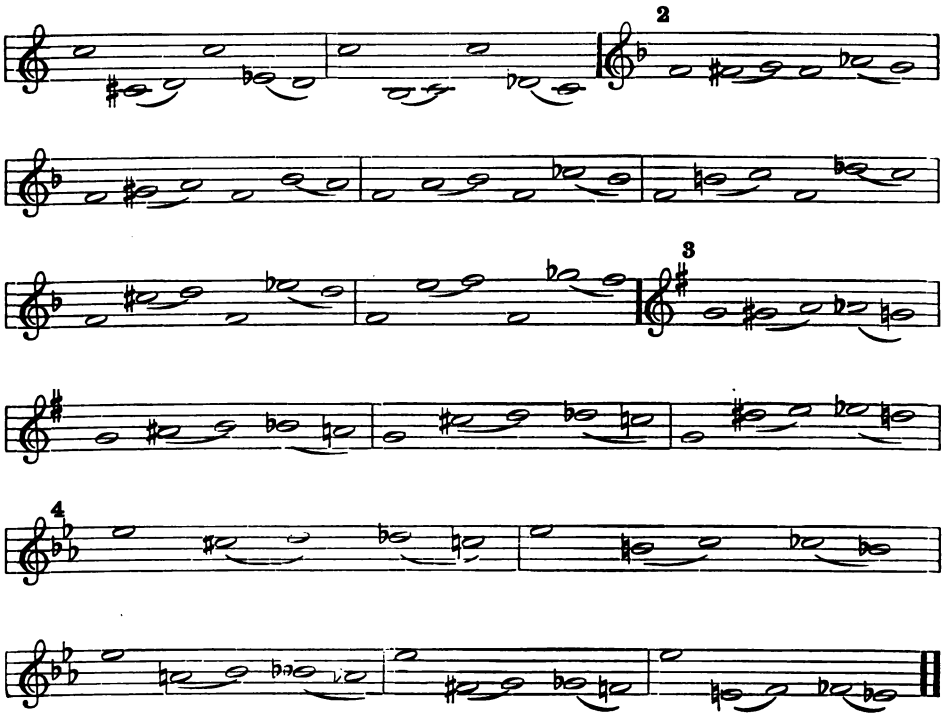
Material for the Study of Chromatic Tones

The teacher names the key, sounds the key tone. The class sings as the teacher (or pupil) points to the Practice Staff.

The teacher will notice that the skip in every case is from *do* to a chromatic tone, followed by the scale tone just above or below the chromatic tone.

The purpose of the practice is twofold:

1. To link the chromatic tone with the scale tone.
2. To review and perfect the singing of these intervals.



2
3
4

FEBRUARY

Study of Rhythms

The material is to be used for written dictation. If the class is able to recognize and write these rhythms, the teacher plays or sings two measures and the pupils write. (Music Tablet.)

If the class fails to recognize the rhythms, the two measures are placed on the blackboard. The pupils beat, and sing the two measures mentally, after which a pupil, or the class, sings aloud, continuing at least throughout the descending and ascending scale.

If the singing is inaccurate or indistinct, the thinking is not clear. Two or three questions are then in order:

In No. 1, for example, the teacher asks: With what part of the measure do you sing the first tone?

Pupils: With the first and second beats. (The teacher places two arrows under the half note.)

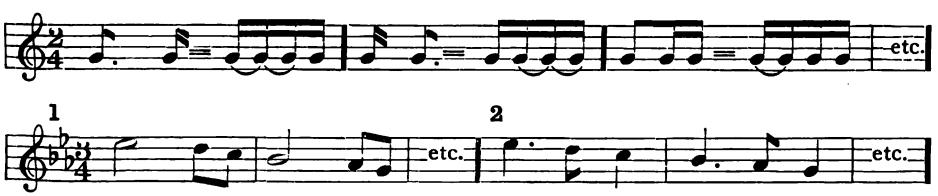
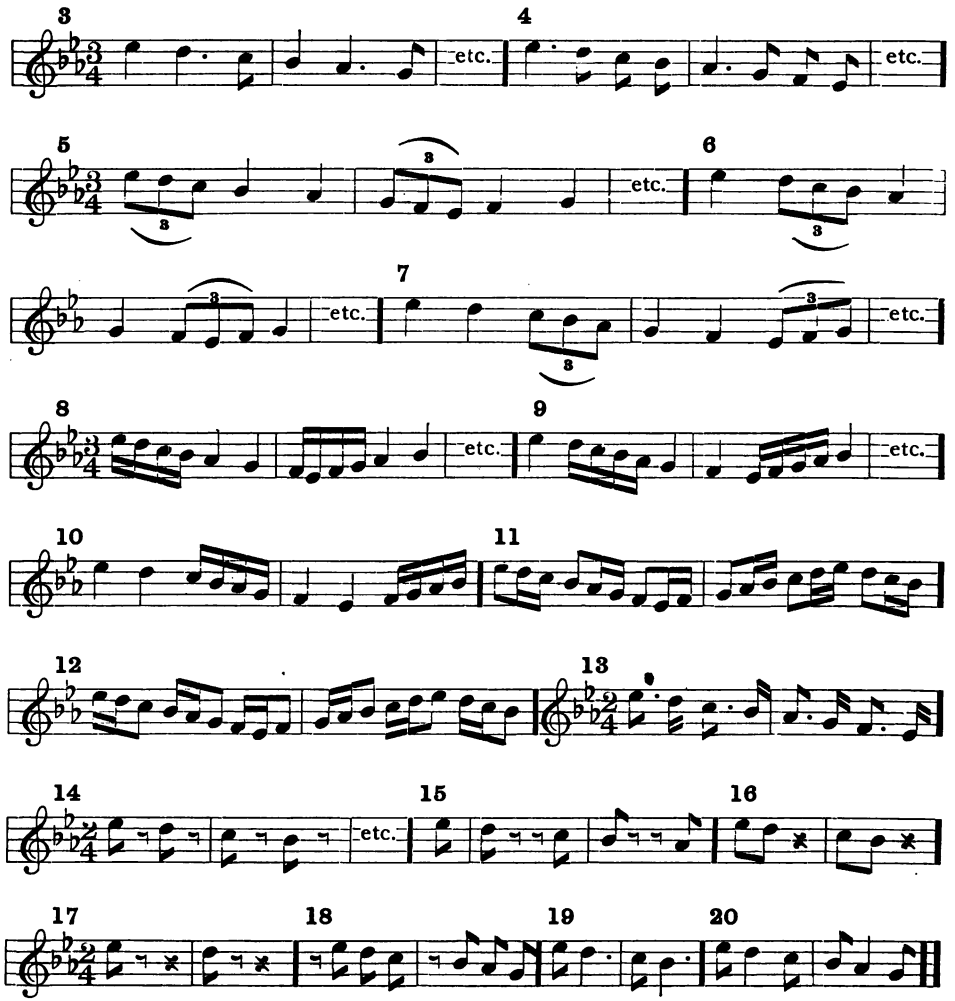
Teacher: The second tone?

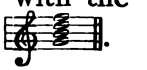
Pupils: With the third beat.

The activity may be varied by the teacher describing the measure instead of writing it on the blackboard; for example:

Teacher: Each measure contains a half note and two eighths.

The pupils visualize, sing mentally, then sing aloud at a signal from the teacher.

It is important that the pupils think four tones in rhythms involving four tones to the beat; for example:

Chords

The pupil is familiar with the common chords (triads) and their inversions. He knows that the common chord consists of the root, the third and the fifth. When another tone, **the seventh** is added, it is then called **the chord of the seventh.** The seventh is most used with the chord of *sol*, the tone *fa* being added to the triad of *sol*, thus:  .

The teacher forms the class into four divisions and directs each division to sing and hold one of the tones. All begin together and sing as follows:

The three upper tones in the chord are active, restless tones.

The pupils who sing *fa* will wish to sing *mi* after the *fa*.

Those singing *ti* will have a still stronger desire to sing *do* after the *ti*. The tendency of these two tones has been thoroughly understood by the pupils since the fourth year.

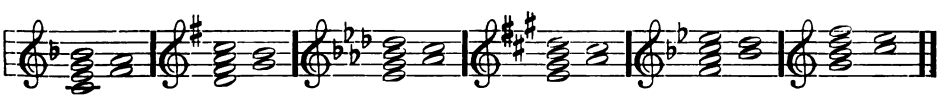
Some of the pupils singing *re* will wish to sing lower *do*, others will prefer to sing *mi*. Either is correct. *Re* leads both ways.

There will be a decided difference of opinion among the pupils singing *sol*. Some will be contented to hold *sol*. Others will have an impulse to sing upper *do*. Still others will wish to sing lower *do*. All three ways are allowable.

The class will sing the chord of the seventh again and change to the next tones at a signal from the teacher, thus:

The pupils should sing the chord of the seventh of *sol* followed by the chord of *do*, frequently, until each singing pupil has a clear notion of the change (resolution).

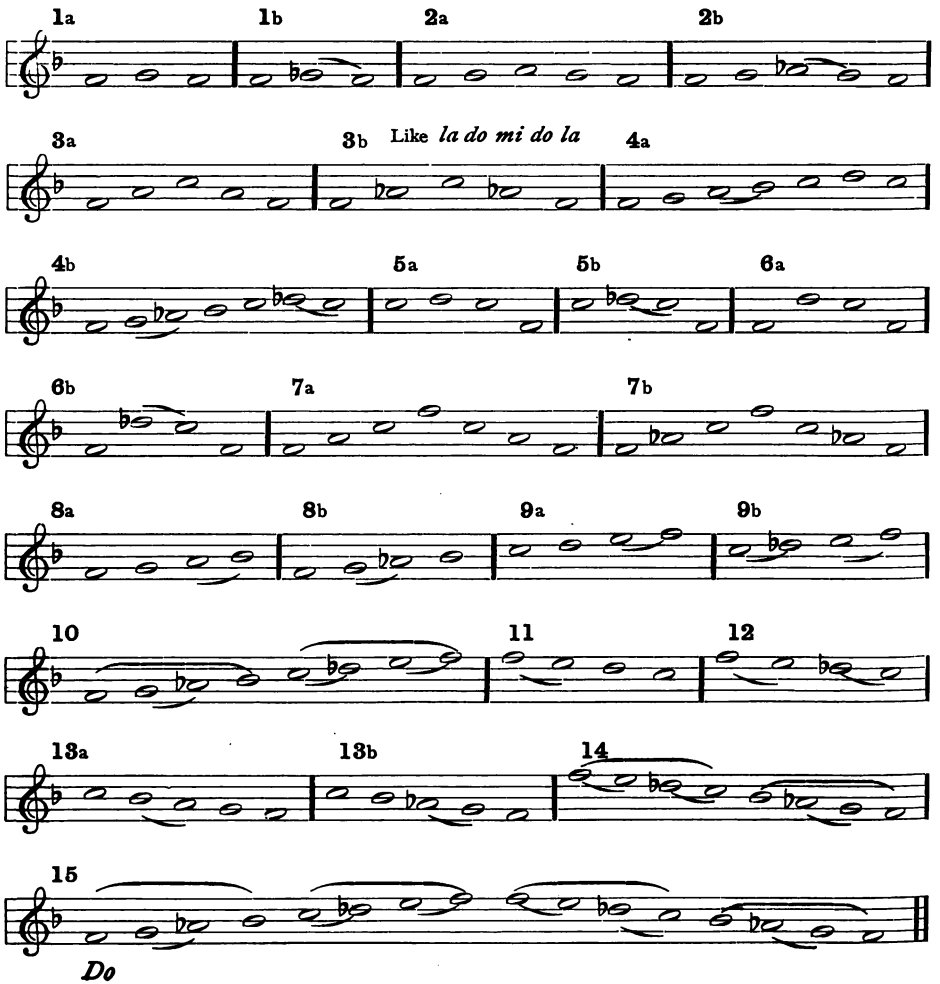
Written Lesson

The teacher names the key and asks for volunteers to write on the blackboard the chord of the seventh of *sol* (*sol*, *ti*, *re*, *fa*), followed by *do*, *mi*. This is done in F, G, A flat, A, B flat and C major, as follows:

After the writing is completed, the class (in four divisions as before) will sing the chords as written, the two lower divisions changing to *do*, the upper division to *mi*, and the division singing *re* going either to *mi* or *do*, as they choose.

Contrasting Major and Minor Intervals

The material printed below should be used for both oral and written dictation.

The *a* and *b* groups contrast the major and minor. No. 15 represents the minor scale ascending and descending from *do*. Thinking, singing and writing the minor scale from *do* is good practice, and is an essential part of the preparation for the study of Harmony.

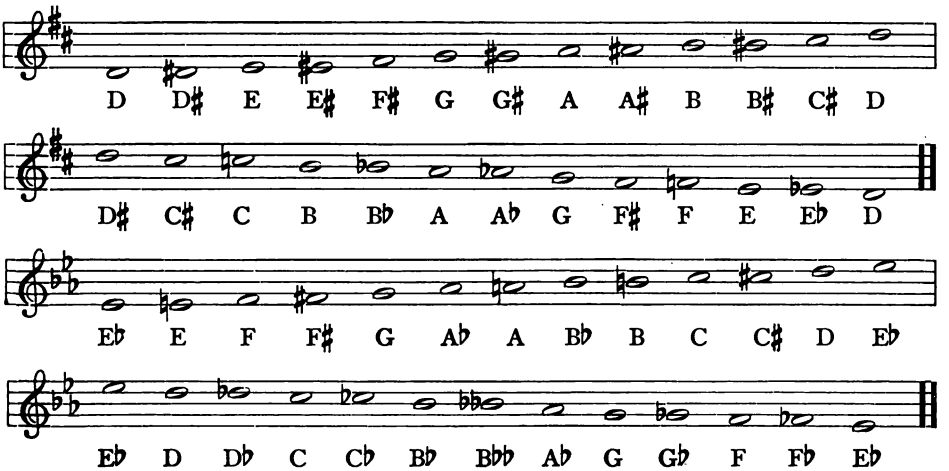


MARCH

Written Lesson

Write the chromatic scale ascending and descending from D and from E flat, and place the letter names under the notes, thus:

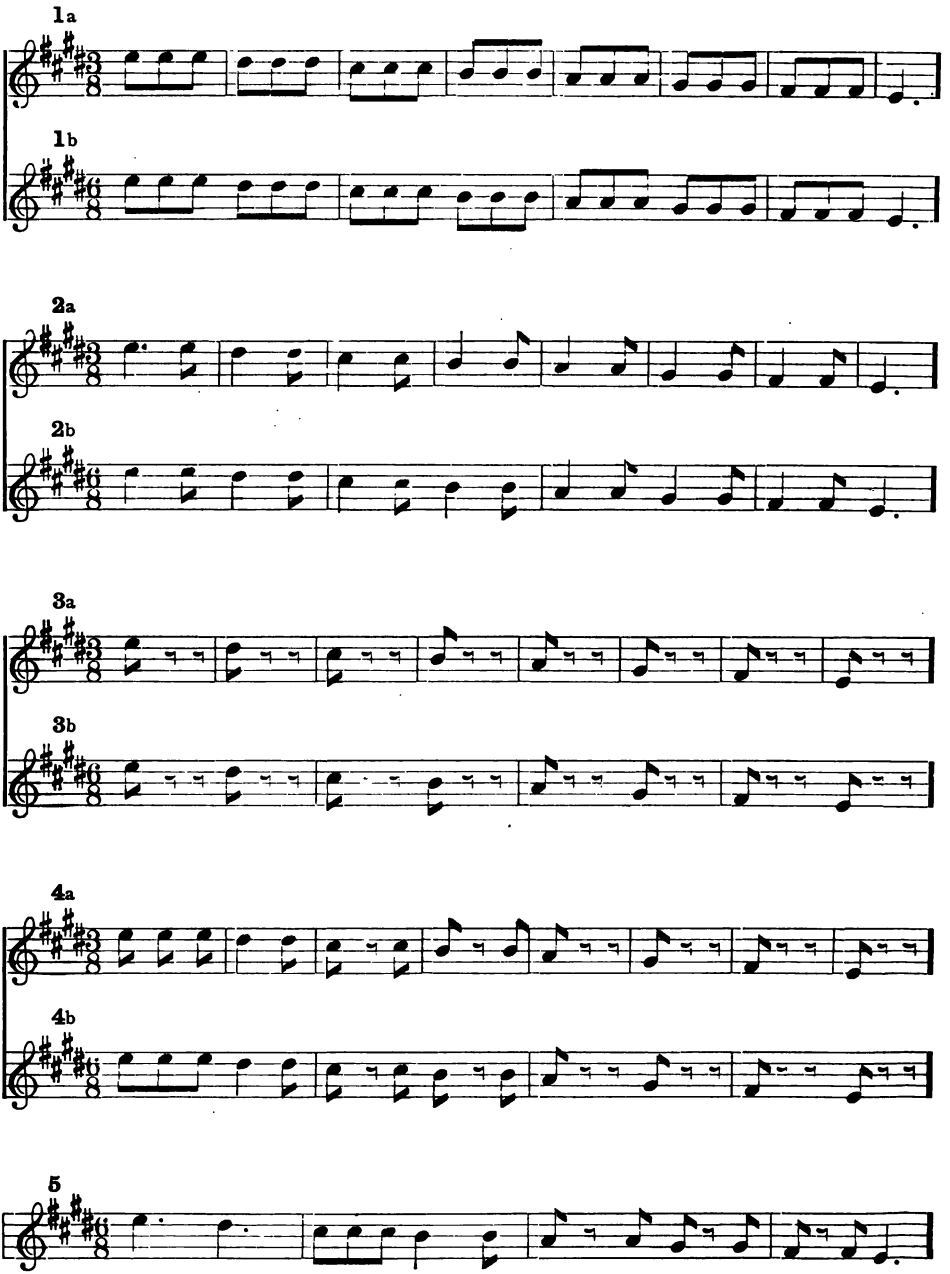
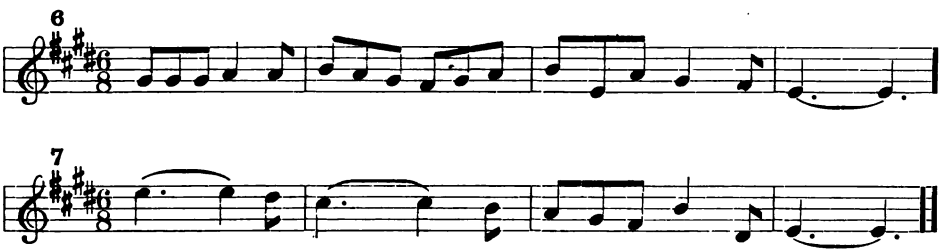
Chromatic Scale



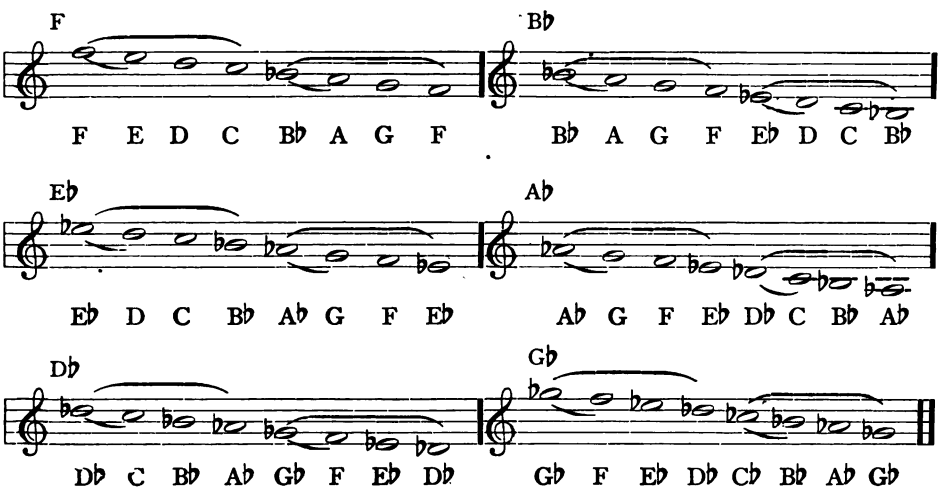
Material for Written Dictation

(Three-eight and Six-eight Measure)

Every compound duple measure which the pupil writes must consist of two simple three-part measures. If this is made clear to the pupil much unnecessary trouble with later lessons will be avoided.

The teacher names the key and measure signatures, and plays or sings the three-eight measure exercise. The pupils write. They are then directed to write the same in compound duple measure. Before giving out Nos. 5, 6 and 7 the teacher names the kind of measure (compound duple).

1a
1b
2a
2b
3a
3b
4a
4b
5

Written Lesson

Write the major scale descending, without signature, from F, B flat, E flat, A flat, D flat and G flat. Indicate the half-steps and the tetrachords with the slur and place the letter name under each note, thus:



APRIL

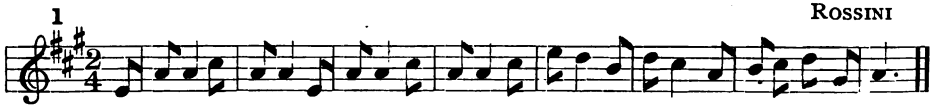
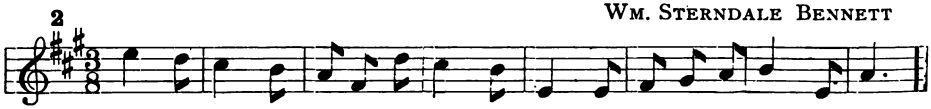
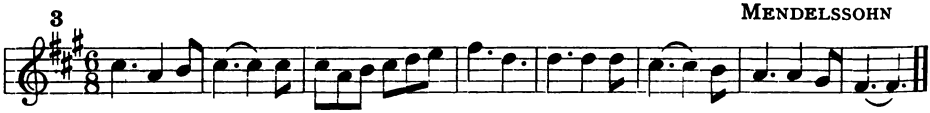
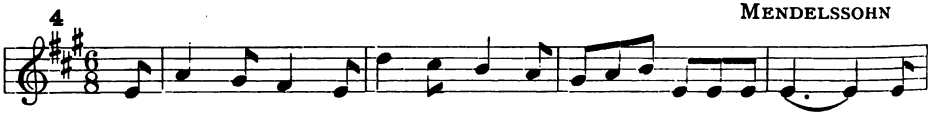
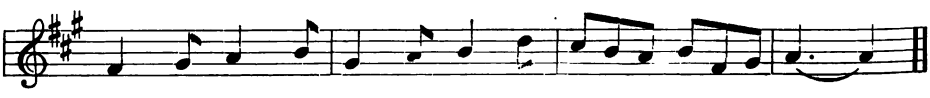
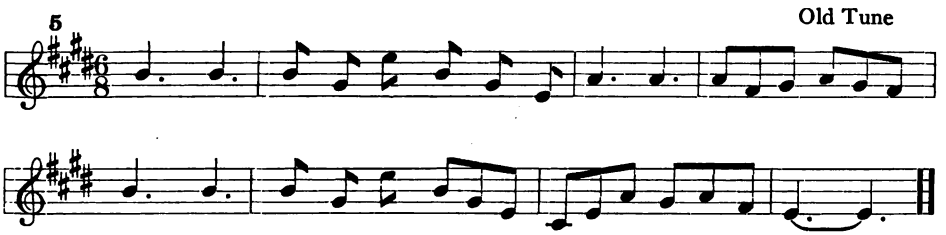
Material for Written Dictation

The teacher names the key and the kind of measure before playing or singing the melody.

The pupils should beat and listen carefully, trying to visualize the melody before writing.

The whole melody should be played or sung once or twice, then given out in sections of two or four measures, depending upon the length and difficulty.

Review Syncopation, page 105.

1 Rossini

2 Wm. Sterndale Bennett

3 Mendelssohn

4 Mendelssohn

Original Melodies

See directions, page 79.

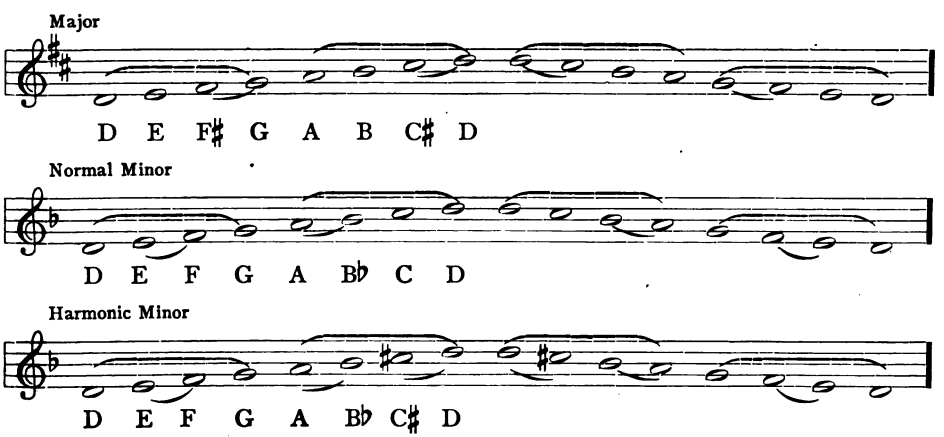
Write six original four-measure melodies as follows:

No. 1. In G major, four-four measure.
No. 2. In A major, four-two measure.
No. 3. In F major, three-eight measure.
No. 4. In E flat major, six-eight measure.
No. 5. In E flat major, six-eight measure.
No. 6. In A flat major, three-four measure.

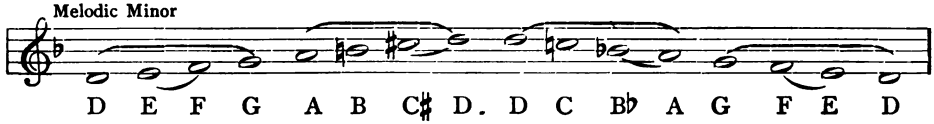
(To be written any time during the month as the teacher directs.)

Written Lesson

Write five scales from D, ascending and descending, using whole notes. Indicate the half-steps and tetrachords with the slur and place the letter name under each note, thus:

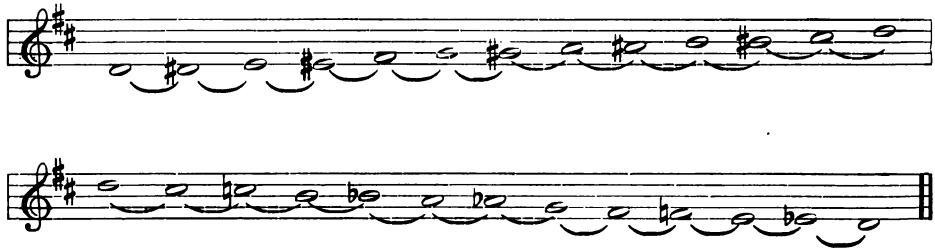


Melodic Minor



D E F G A B C♯ D. D C B♭ A G F E D

Chromatiç Scale (No tetrachords)

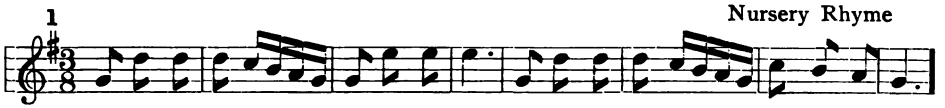


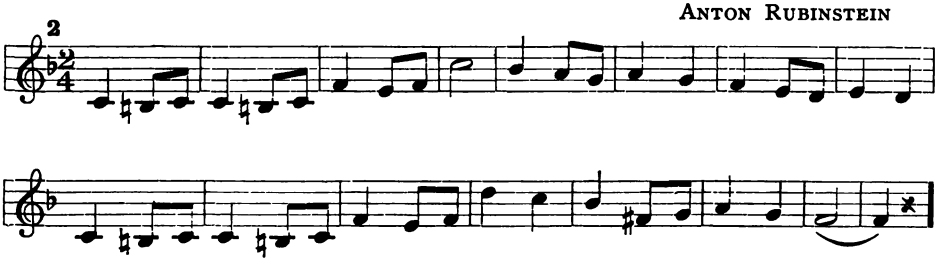
MAY

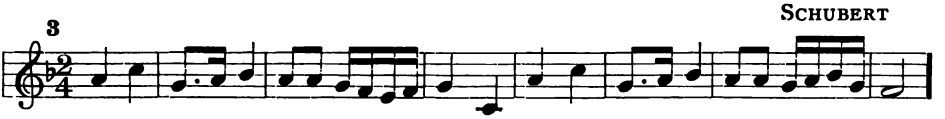
Material for Written Dictation

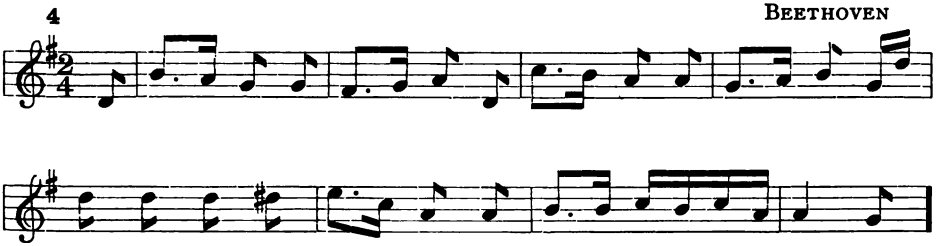
The teacher will name the key and the measure signature, and sing or play the entire melody while the pupils beat and listen. The melody should then be given in sections of two or four measures, depending upon the length and difficulty. The pupils write. (Music Tablet.)

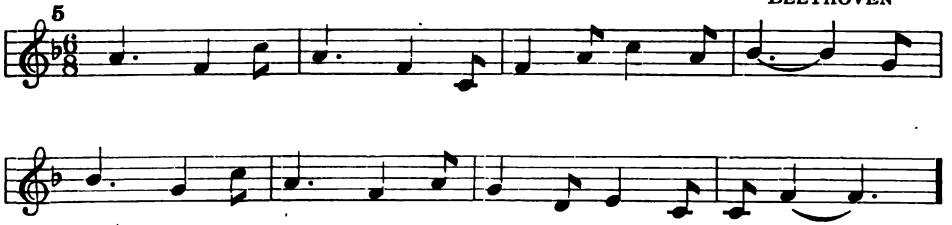
1

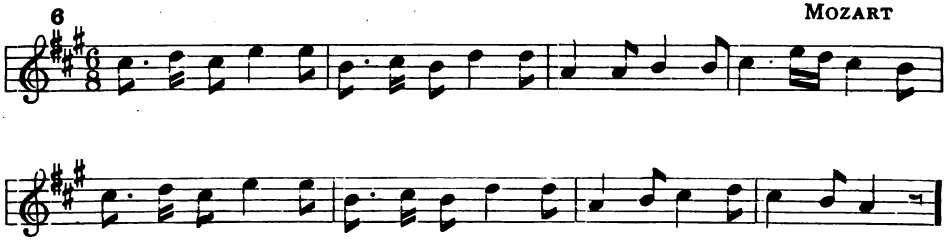
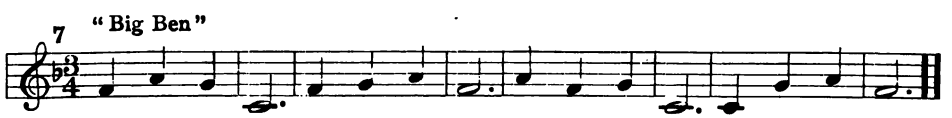
Nursery Rhyme

2

Anton Rubinstein

3

Schubert

4

Beethoven

5

BEETHOVEN

6

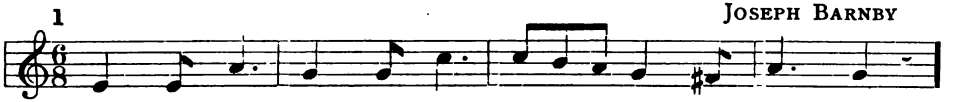
MOZART

7 "Big Ben"

JUNE

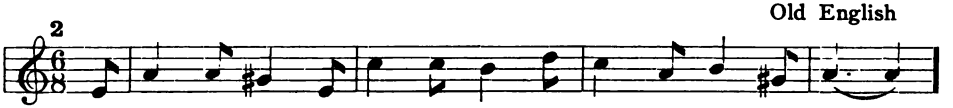
Material for Written Dictation

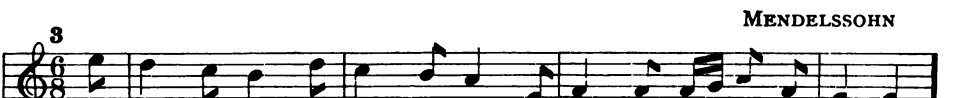
The melodies may be used first for oral dictation. The teacher will name the key and measure signatures. The class will beat and listen while the teacher plays or sings the entire melody.

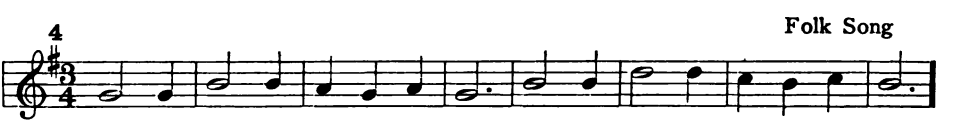
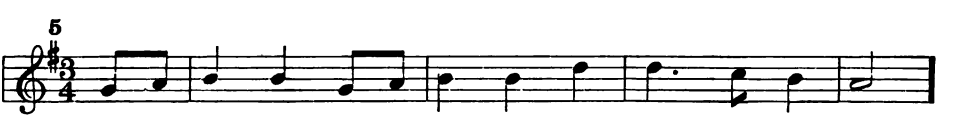
The melody should then be given out in sections of two or four measures as the pupils write.

1

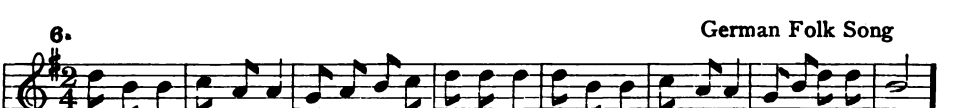
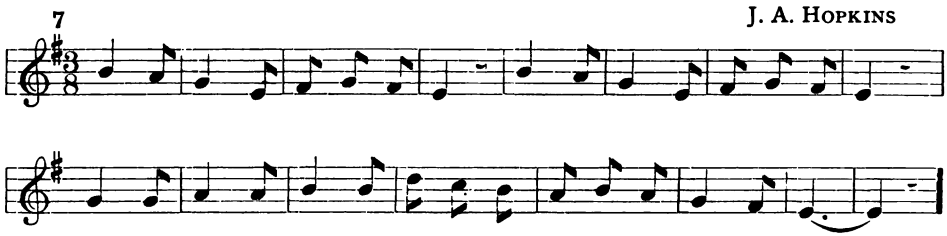
Joseph Barnby

2

Old English

3

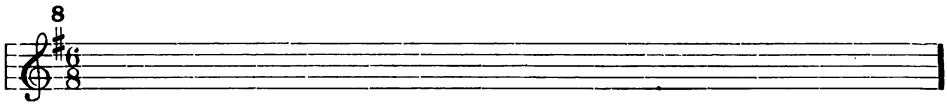
Mendelssohn

4

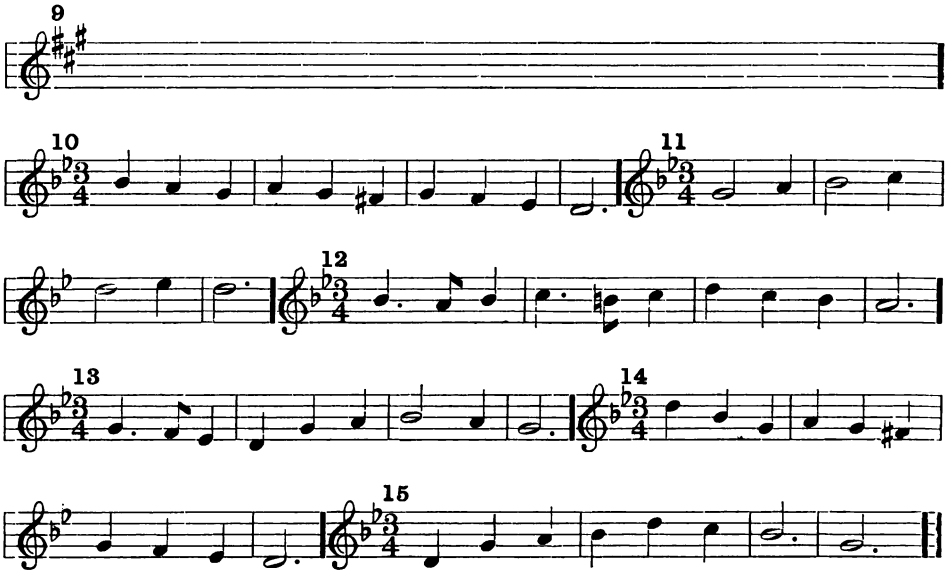
Folk Song

5

6.

German Folk Song



8. Rewrite No. 7 in Compound Duple Measure



9. Rewrite No. 7 in the key of F sharp minor

WRITTEN LESSONS

The teacher will place on the blackboard melodies Nos. 1 and 2 of the May material for Written Dictation, page 147.

The pupils will write melody No. 1 in three-four measure and transpose No. 2 into G major, two-four measure.

Original Melodies

See directions, page 79.

The pupils will write six original four-measure melodies, as follows:

No. 1. In C major, two-four measure, using *fi* once.

No. 2. In G major, three-four measure, using the triplet once or twice.

No. 3. In F major, six-eight measure.

No. 4. In E flat major, two-four measure, using syncopation.

No. 5. In E major, three-eight measure, using two tones to the beat (occasionally).

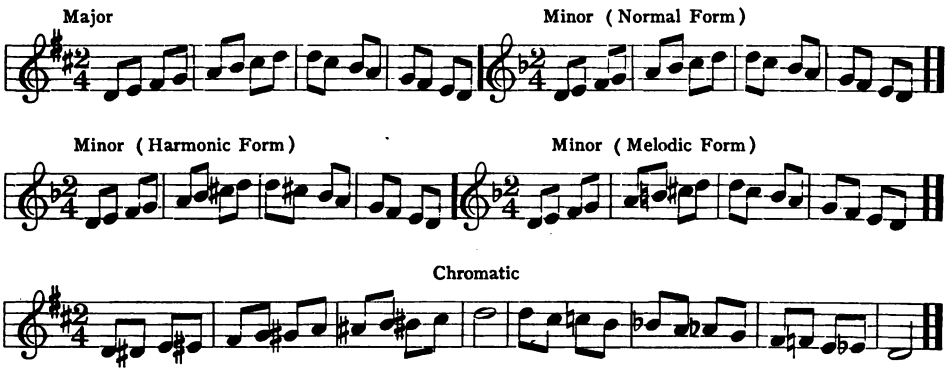
No. 6. In A flat major, four-two measure.

SEVENTH YEAR

SEPTEMBER

Review of Scales

The five scales should be sung by the pupil in logical order as printed below, without assistance or direction from the teacher.



Review of Major Chords

The key tone is called **the tonic.**

The fifth tone of the scale is called **the dominant.**

The fourth tone of the scale is called **the subdominant.***

Before naming this tone the teacher should make clear the meaning and use of the prefix **sub.** Two or three minutes spent with a list of words such as sub-way, sub-cellar, sub-marine, sub-normal, sub-soil, sub-editor, sub-bass, etc., will accentuate the meaning of the prefix so that the pupils will never forget the name of the tone just **under** the dominant.

* *Re* is called the **supertonic;** *mi*, the **mediant;** *la*, the **superdominant;** *ti*, the **leading tone.**

When singing the triads, the first and second divisions hold the root.

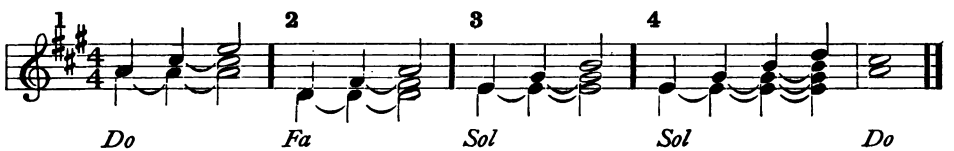
Form the class into four divisions. (See page 139.) The teacher sounds the key tone (tonic) and directs as follows:

(1) Sing the tonic chord;

(2) Sing the subdominant chord;

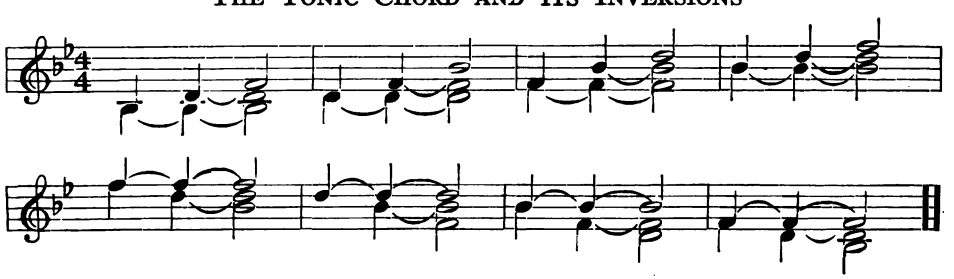
(3) Sing the dominant chord;

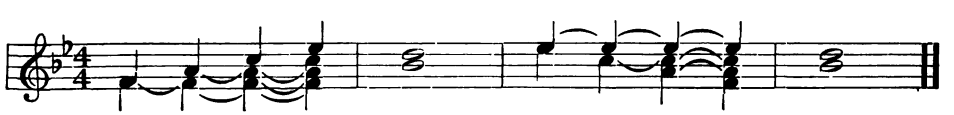
(4) Sing the dominant seventh chord followed by the root and third of the tonic chord.



The terms **tonic, dominant** and **subdominant** will become a part of the pupil's vocabulary, if frequently used by the teacher.

THE TONIC CHORD AND ITS INVERSIONS



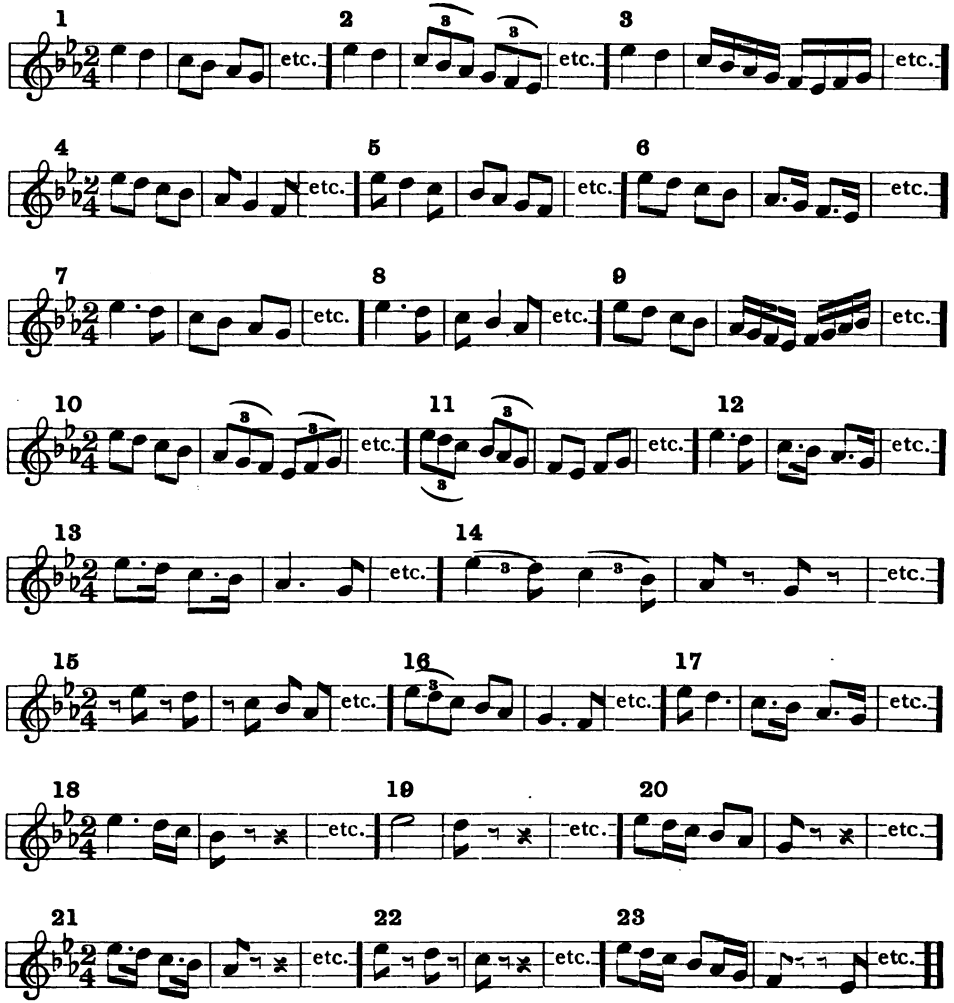
THE DOMINANT SEVENTH CHORD AND ITS RESOLUTION

RHYTHM STUDIES

(Two Measure Rhythms)

The teacher will place the two measures on the blackboard.

The pupils will beat and sing the two measures silently, and then sing aloud with a neutral syllable, continuing until the accent falls on the

upper *do*. (The completion of the exercise is not always necessary or desirable.) Unless the pupil senses the rhythm as he looks at the notes and sings mentally, he is not reading the music. Individual recitation will enable the teacher to know whether or not the pupil gets the correct thought from the representation.

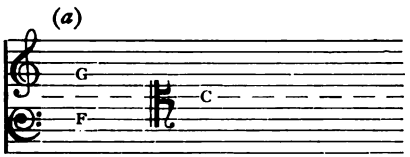
The activity may be varied by monotoning or "clapping" the exercises instead of singing them.

OCTOBER

Clefs

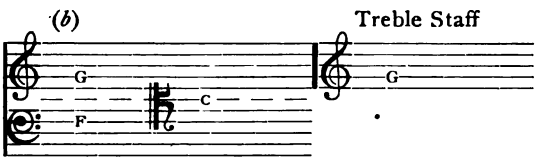
The staff originally consisted of eleven lines and was called the **Great Staff.**

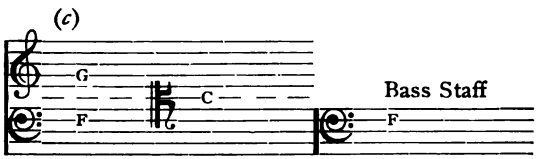
The **clef** determines the pitch of the staff degrees.

There are three clefs; the G clef, the F clef and the C clef. The clefs appear on the great staff, thus:



The great staff is divided into so-called " voice staves " of five lines each.

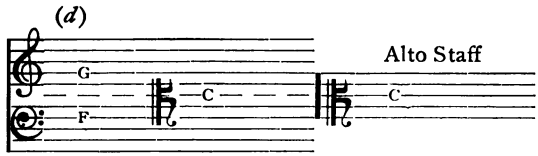
The **G clef** (originally the letter G placed on the second line of the **treble staff**), makes the second line represent the pitch G. This staff uses the five upper lines of the great staff, thus:

The F clef (originally the letter F placed on the fourth line of the **bass staff**), makes the fourth line represent the pitch F. The bass staff uses the five lower lines of the great staff, thus:



The G and F clefs are the only clefs now used for vocal music.

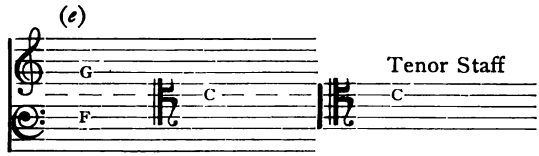
The **C clef** was formerly used in vocal music. It is now used for certain orchestral instruments, the Violin, Violoncello, Alto and Tenor Trombone, etc.

Any five lines of the great staff which include the middle line (C), may be used with the C clef. When the middle five lines are used, the staff is called the **alto staff.** The middle C line is the third line of the alto staff.



This staff is now used for the Viola, Alto Trombone, etc. It was formerly used for the alto part in choral music, also.

When the third, fourth, fifth, sixth and seventh lines of the great staff are used, the staff is called the **tenor staff.** The middle C line of the great staff becomes the fourth line of the tenor staff.



The tenor staff is used for the Viola, Violoncello, Bassoon, etc. The tenor part in choral music was formerly written on the tenor staff.

The pupil will see from these illustrations:

1. That every line of the great staff represents a certain pitch which never changes.

2. That clefs never move nor change the pitch of any staff degree.

3. That the treble staff (with its added lines) is used to represent the pitch of the highest tones in music, and that the bass staff is used to represent the lowest tones.

4. That any five lines of the great staff which include the middle line representing C, may be used with the C clef. When comparatively

high tones are to be represented the upper lines are used as in the alto staff (*d*). When lower tones are to be represented the lower lines are used as in the tenor staff (*e*).

5. That there is no such thing as the soprano clef, alto clef, tenor clef, etc. The C clef is used with the **alto staff, tenor staff, mezzo soprano staff,** etc.

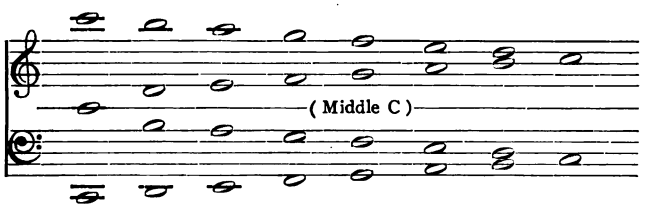
Whoever uses orchestral scores must read from the alto, tenor, soprano, and mezzo soprano staves. A clear understanding of the C clef is therefore essential to the conductor.

The Bass Staff

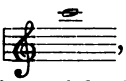
Girls, as well as boys, should practice reading from the bass staff. Much valuable time is saved if the boy acquires facility in reading from the bass staff before the voice changes. There is no objection to the pupil with unchanged voice (soprano or alto) reading from the bass staff, provided he realizes that the representation is an octave below the pitch which he is singing.

A clear understanding of the difference in the pitch between the tones represented on the treble staff and those represented on the bass staff, should result from the first use of the bass staff.

The teacher will place the great staff and the G and F clefs on the blackboard, and represent the major scale from C, thus:



Beginning with the third space C (treble staff), the pupils will follow the pointer and sing the scale descending, continuing on the bass staff until they can sing no further. The boy whose voice has changed must begin at middle C (singing upper *do*), thus agreeing in pitch with the unchanged voice. He will continue singing to the second space C, bass staff, or below. Middle C is one of the **upper** tones of the man's voice.

If a piano is available play the four octaves, allowing the pupils to sing the tones within their compass. Tell them that basses sing as low as (the lowest tone of the four octaves), and that sopranos sing the highest tone  , and even higher.

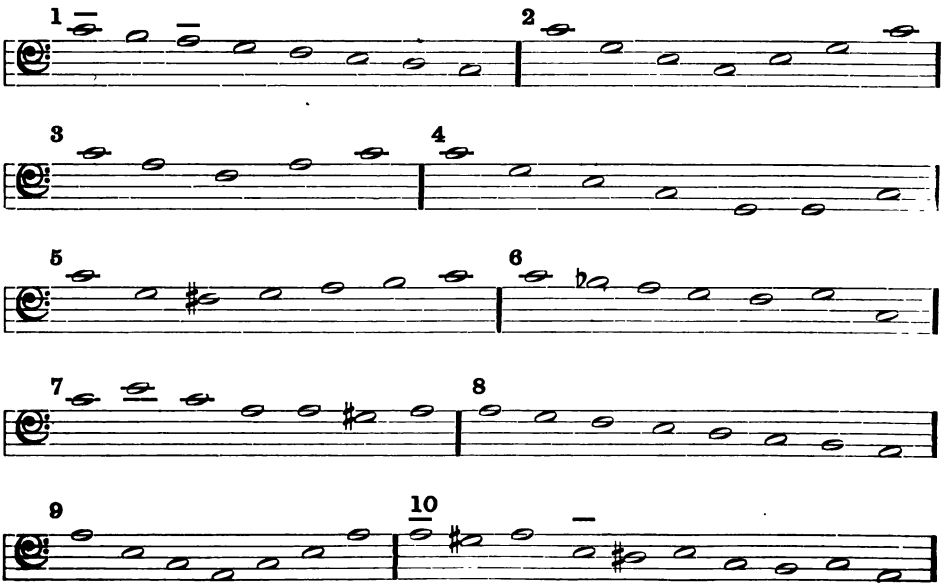
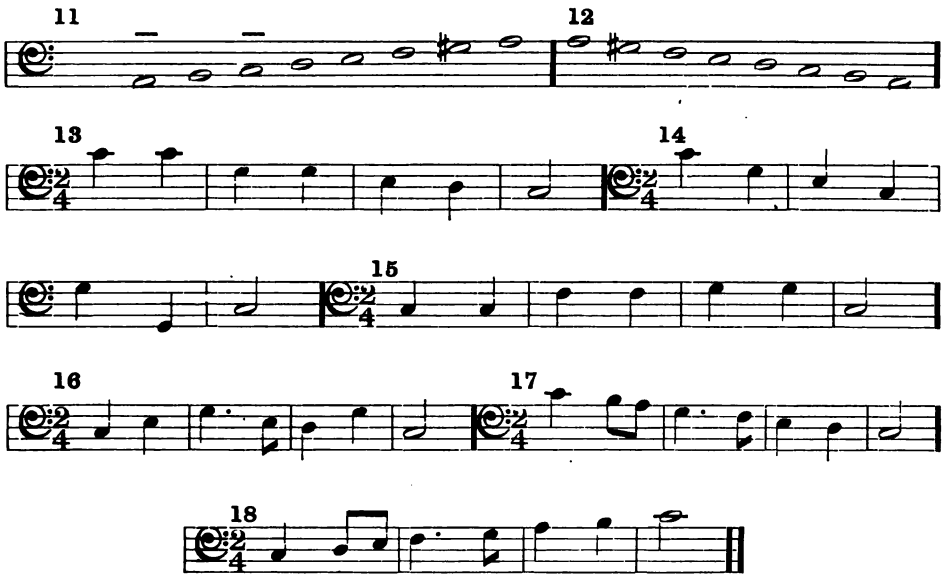
Continue the practice with the great staff until the pupils realize the relative pitch of the tones represented. All the pupils may then sing from the bass staff, understanding that they are singing an octave above the representation.

Written Dictation

(Bass Staff)

The pupils should clearly understand that the **added line below the treble staff** and the **added line above the bass staff** represent the same pitch (middle C).

If a piano is available the exercise should be played at the pitch represented. If sung by a soprano or contralto, pupils should be reminded frequently that the singing is an octave above the representation.

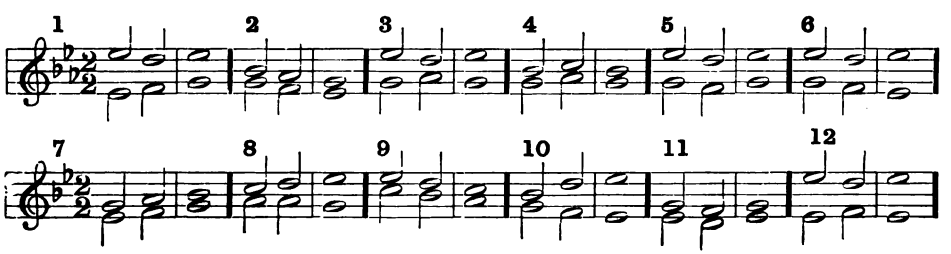
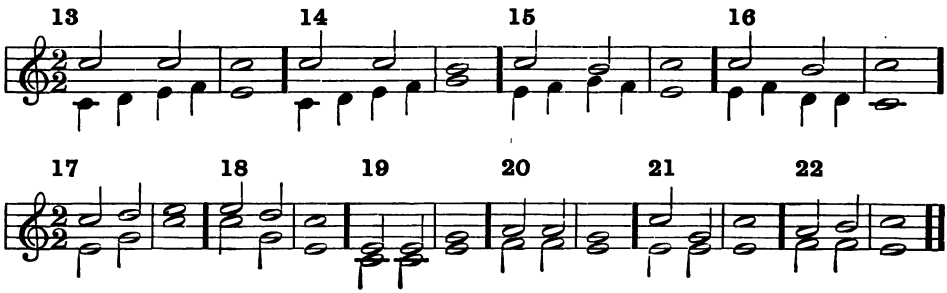


Hearing Two Parts

A trained and musically educated listener is able to hear several melodies at once.

The following exercises should be used first for oral dictation. The teacher forms the class into two divisions, and plays distinctly and slowly. The pupils listen, then sing the two parts. Each division should be given opportunity to sing both parts.

The material should then be written. The teacher plays, the pupils write (Music Tablet).



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NOVEMBER

Melodies

A phrase usually consists of four measures.

(Pupils who have followed the material given in this course have long since formed the habit of thinking " phrase-wise.")

The four-measure melody usually closes with the key tone, on an accented beat, immediately following one of the tones of the triad of *sol*. This ending is a perfect cadence.

(The original melodies throughout the fifth and sixth years, and also most of the material for oral and written dictation, end with the perfect cadence. Pupils are already familiar with this ending; it is now named.)

A melody may follow the major scale (step-wise).

A melody may follow the skips of any good chord. (The chord of *mi* is not a " good chord.")

After a wide skip (greater than a third), **or series of skips** (along a good chord), **the melody should turn and progress in the opposite direction.** *Ti* should progress to *do; fa* to *mi* and *la* to *sol*, unless the melody is progressing scale-wise in the opposite direction.

An eight-measure melody consists of two four-measure phrases and is called a period.

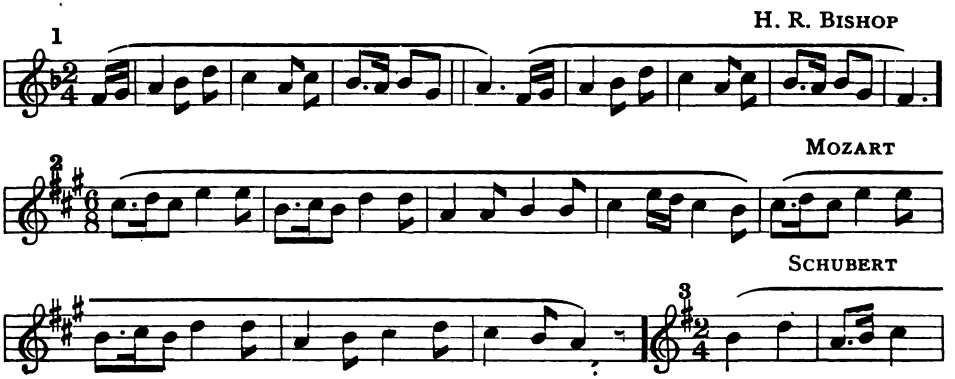
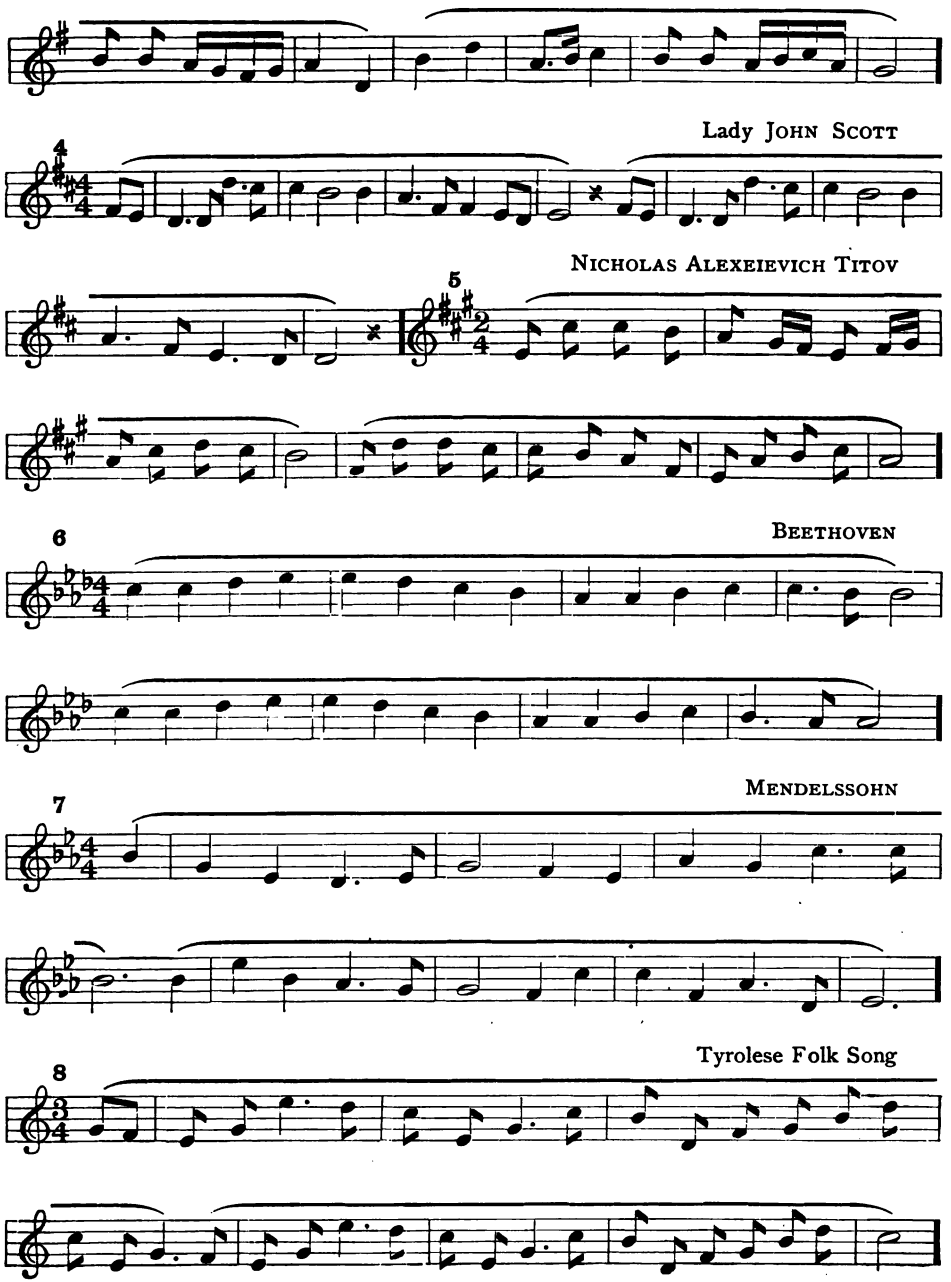
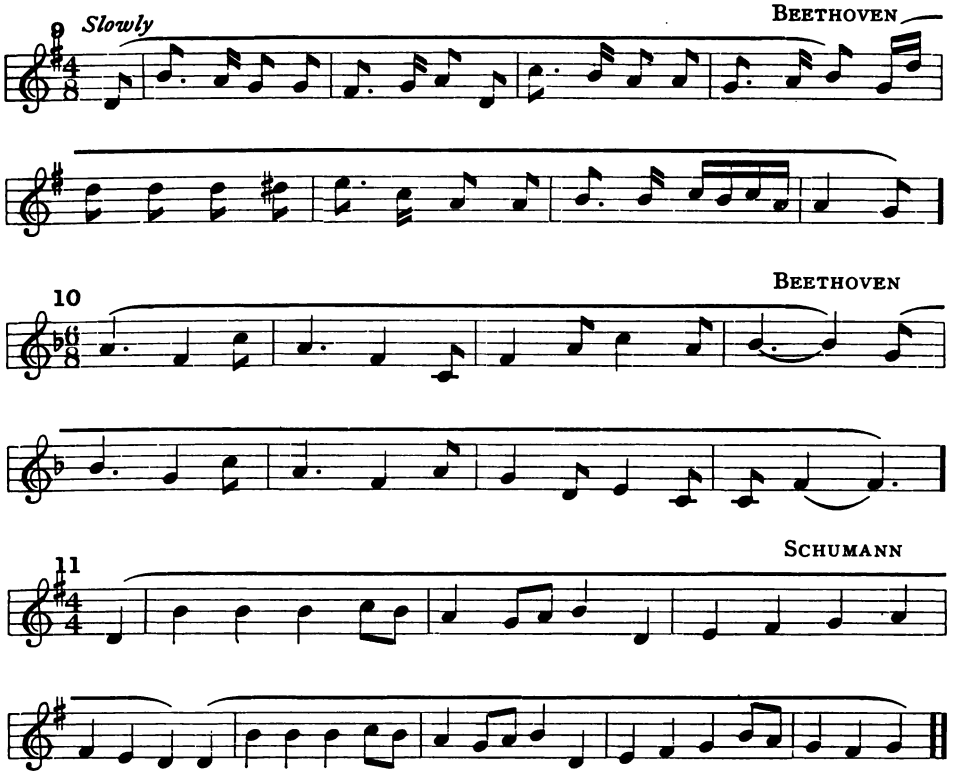
The first phrase in the eight-measure melody is called the **antecedent**; the second, the **consequent.**

The second phrase ends with a perfect cadence. There are many forms in which the first phrase may end. Any ending which is not a perfect cadence, may be called a half cadence, or imperfect cadence. **Regularly,** the half cadence ends on one of the tones of the triad of *sol* and on an accented beat, but the first phrase may end on almost any tone of the scale and on any beat of the measure. The content of the

second phrase (consequent) is very often a repetition of most of the first phrase (antecedent). This is called **imitation.**

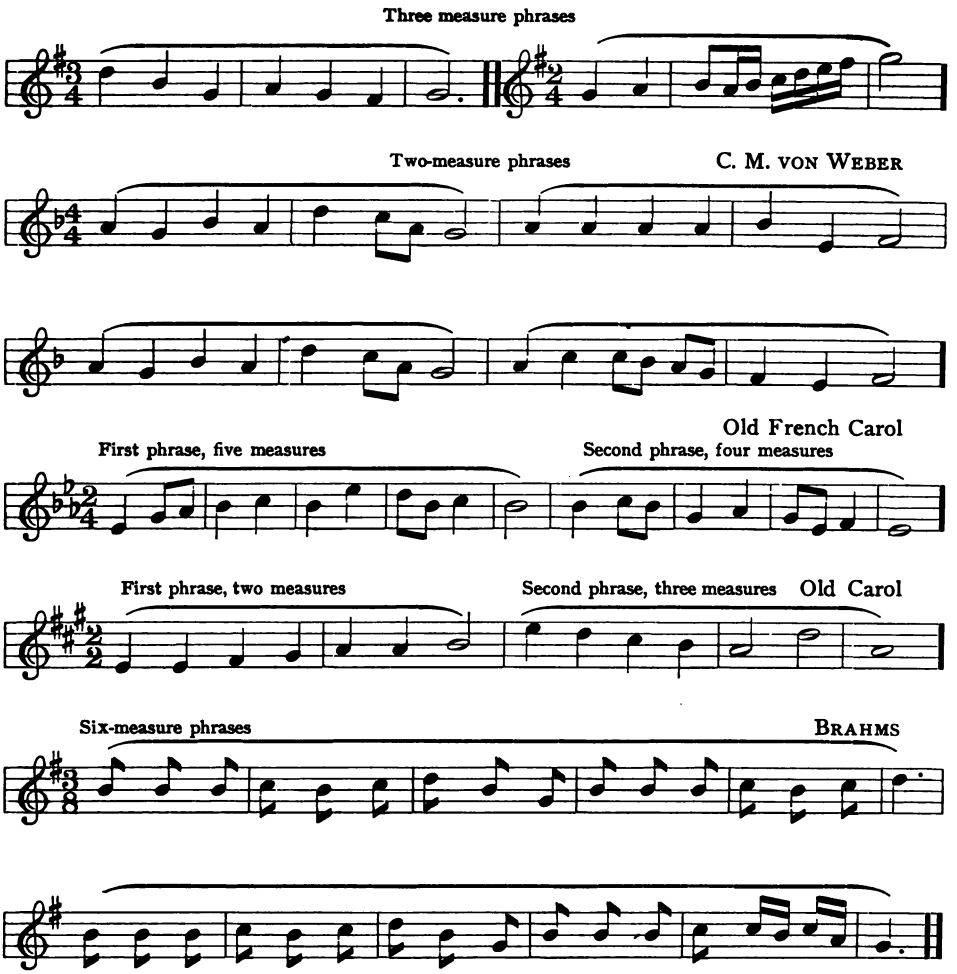
The imitation of a group of tones on other scale steps above or below the original tones, is called a **sequence.** This is an interesting method of melody invention.

The best way to learn about melodies is to see and hear good melodies. Place one of the examples on the blackboard and lead the pupils to recognize and name its several features, thus:

1. Sing the first phrase.
2. Sing the second phrase.
3. Point out the full cadence.
4. Which part of the melody progresses along the scale line, *i.e.*, without skips?
5. Which part of the melody progresses with a series of skips along a chord line, *i.e.*, with the tones of some chord?
6. Which way do the restless tones *ti*, *fa*, *la* and *re* progress?
7. Is the second phrase like the first?
8. Is there repetition or imitation in the melody?
9. Is the imitation tonal or is it rhythmic, or both?
10. Does the melody contain a sequence? If so, is it a scale sequence or a chord sequence?
11. What is there in the melody that makes the different parts sound like parts of the same melody, *i.e.*, what is there that makes for unity?
12. What is in the melody that gives it variety?

Lady JOHN SCOTT
NICHOLAS ALEXEIEVICH TITOV
BEETHOVEN
MENDELSSOHN
Tyrolese Folk Song

The pupils should now be able to understand and appreciate the phrasing of the simple music used in the public schools.

The line of questioning suggested on page 162 should be adapted and applied to the song material found in the Music Readers.

IRREGULAR PHRASES

A phrase may be two or three measures, or even eight measures in length. The two phrases in a period may differ as to the number of measures. The text in vocal music often requires phrases of unequal length. Two-measure phrases in four-part and six-part measure are very common, and can hardly be called irregular. Following are a few examples of phrases other than four measures in length:

Knowledge and appreciation of the phrase is absolutely essential to intelligent singing; consequently, the habit of singing "phrase-wise" is of the utmost importance. The pupils should find the phrase in the melody, whether or not it is set to words, and form the habit of taking breath between phrases. A good reader of music, like a good reader of English, reads a phrase at a time. The habit of looking ahead is vital to good music reading.

Studying the structure of melodies, finding and observing the phrase, and learning to read and sing "phrase-wise," will take the place of melody invention and melody writing during the present year.

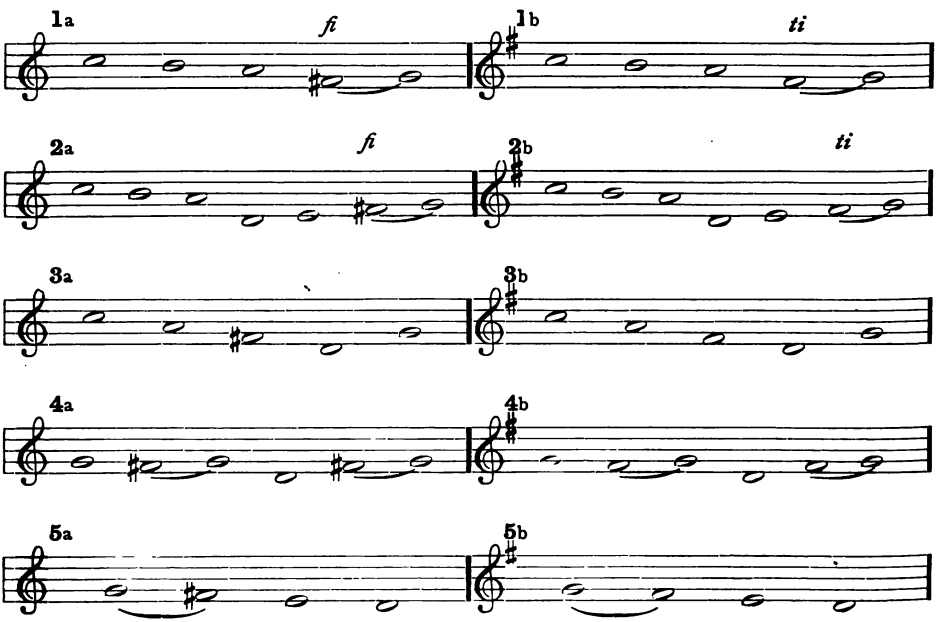
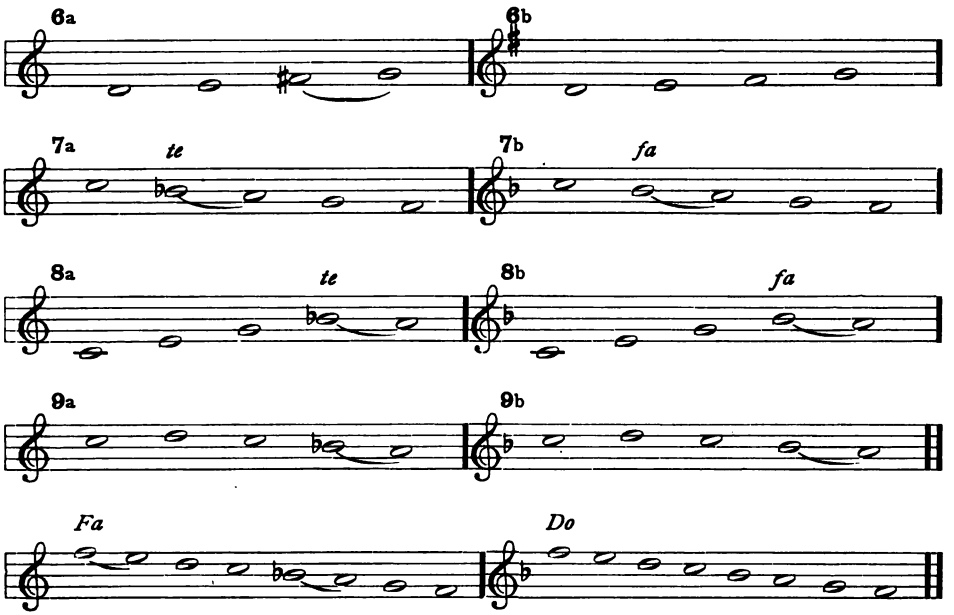
Material for Oral and Written Dictation

To be used as follows:

1. The teacher places exercise *a* on the blackboard; the pupils sing with the syllable names. The teacher then asks: What other group of tones sounds like this group?

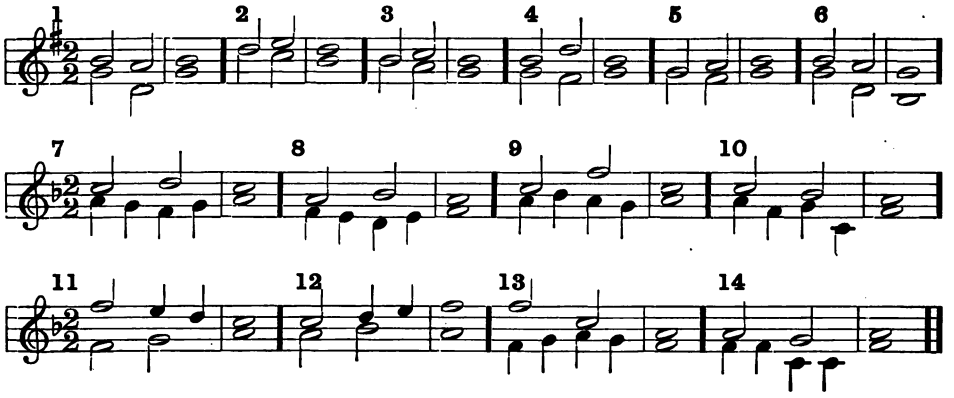
The pupils respond, singing exercise *b*, which the teacher or a pupil then places on the blackboard.

Attention should be called to several facts:

1. The chromatic tone *fi* in *a*, becomes the scale tone *ti* in *b*.
2. The chromatic tone *te* in *a*, becomes the scale tone *fa* in *b*.
3. The *a* exercises represented in C major are really in G major and F major; therefore the tone groups sound more natural when sung in the *b* form.



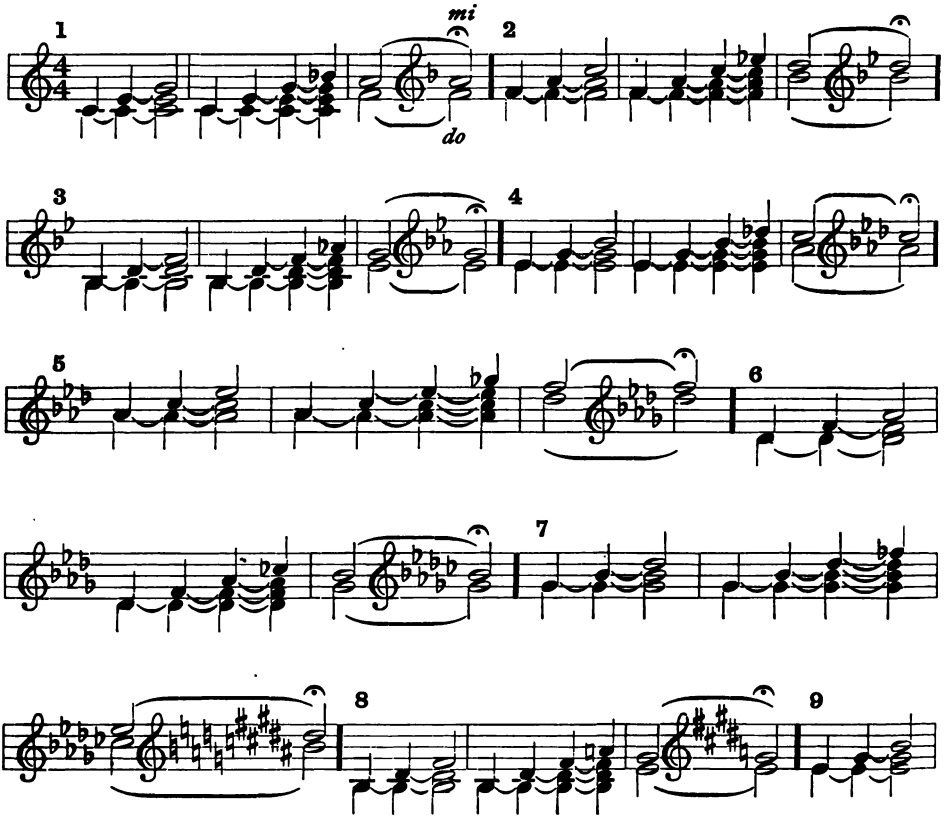
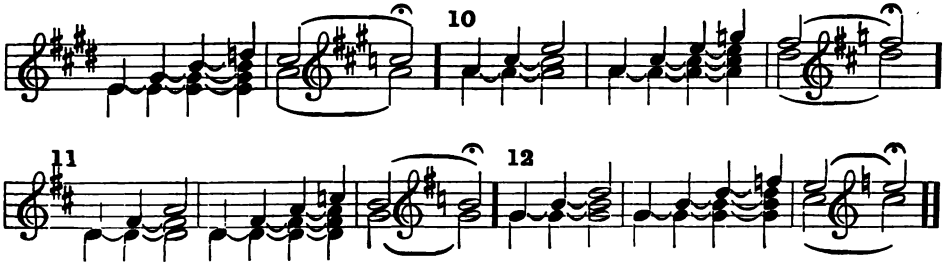
Written Dictation

(Two Parts)

See directions page 159.

DECEMBER

Modulation

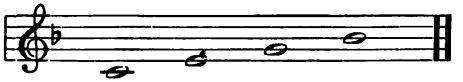
The transition from one key into another is called **modulation.**

Place No. 1 of the following series on the blackboard; the class will sing in four divisions. The two lower divisions should sing the root of the triad in the first measure. See page 139.



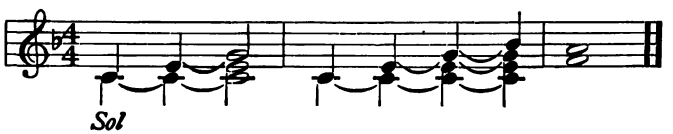
After the singing, question the class as follows:

1. In what key is the first measure? (C major.)
2. In what key is the second measure? (F major.)
3. What tone helps most to make the change of key? (*Te.*)
4. *Te* becomes what tone of the new scale? (*Fa.*)
5. What other tones sound like the tones in the second measure?

Answer:



6. If the signature at the beginning were one flat, how would you sing the exercise?

Pupils sing:

7. What chord is in the second measure?

Answer: Chord of the seventh of *sol* (or dominant seventh chord). Lead the pupils to see:

1. That the tonic (*do*) in the first key, is the dominant (*sol*) in the next key.
2. That the tones in the scale from F are the same as those in the scale from C, excepting the B flat.

3. That when we include *te* (B flat) in the key of C, we are really singing in the key of F.

4. That we get into the new key through the dominant seventh chord of the new key.

5. That the seventh chord of *do* in the second measure, is really the dominant seventh chord of the next key (F).

Do not attempt to teach all this in one or two lessons.

After the pupils have seen Nos. 1 and 2 represented, they will sing the exercises (which are all alike excepting in pitch), without the representation. Therefore, it will not be found necessary to place all the exercises on the blackboard.

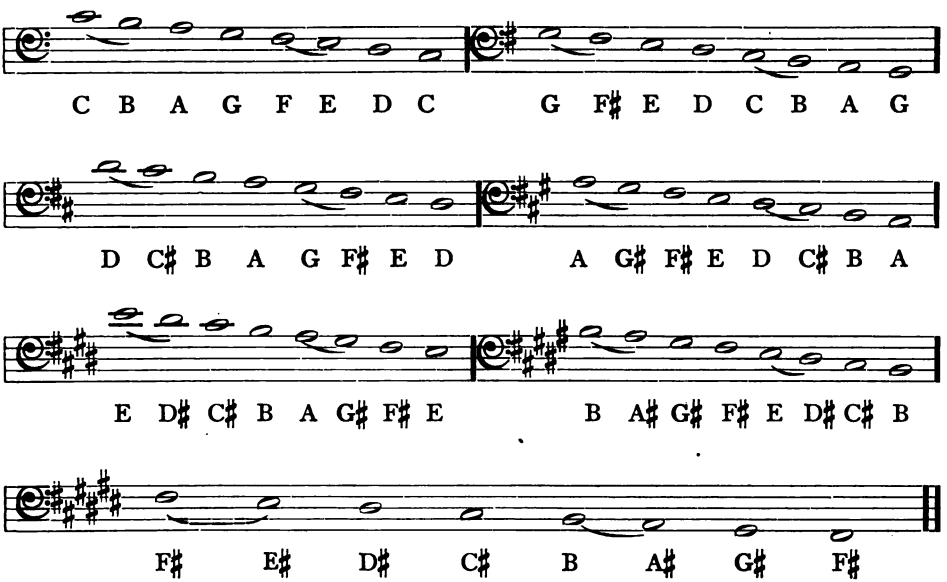
The answers to most of the questions suggested will come to the pupils without difficulty, if their attention is called to the facts with which they are already familiar. There is no new theory or new material involved.

In No. 7, the representation in the third measure changes in the upper part from E flat to D sharp, and in the lower part from C flat to B. E flat and D sharp have the same pitch, and C flat and B have the same pitch. A change of representation without a change of pitch is called an **enharmonic change.** No. 7 should be shown on the blackboard.

The teacher will notice that No. 1 is in C major, and that No. 12 is in C major. If the entire series, 1 to 12 inclusive, can be sung continuously, as one exercise, true to the pitch, the ability of the class to sing in tune will have been clearly demonstrated.

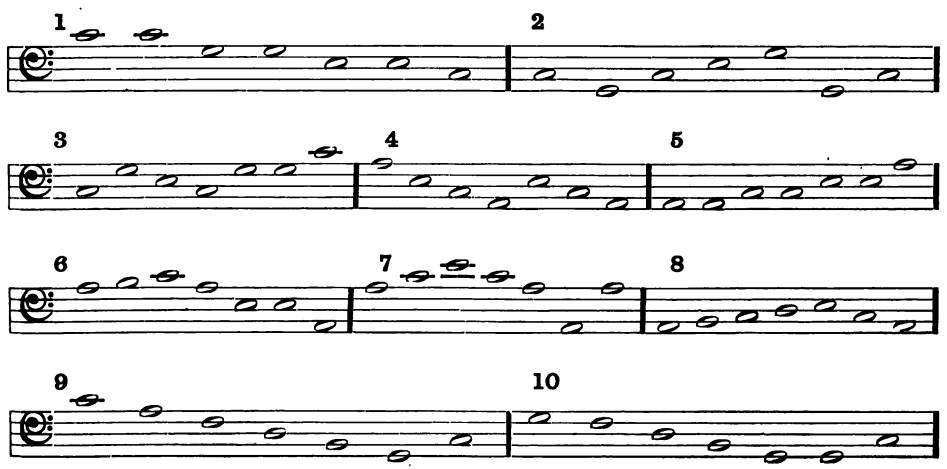
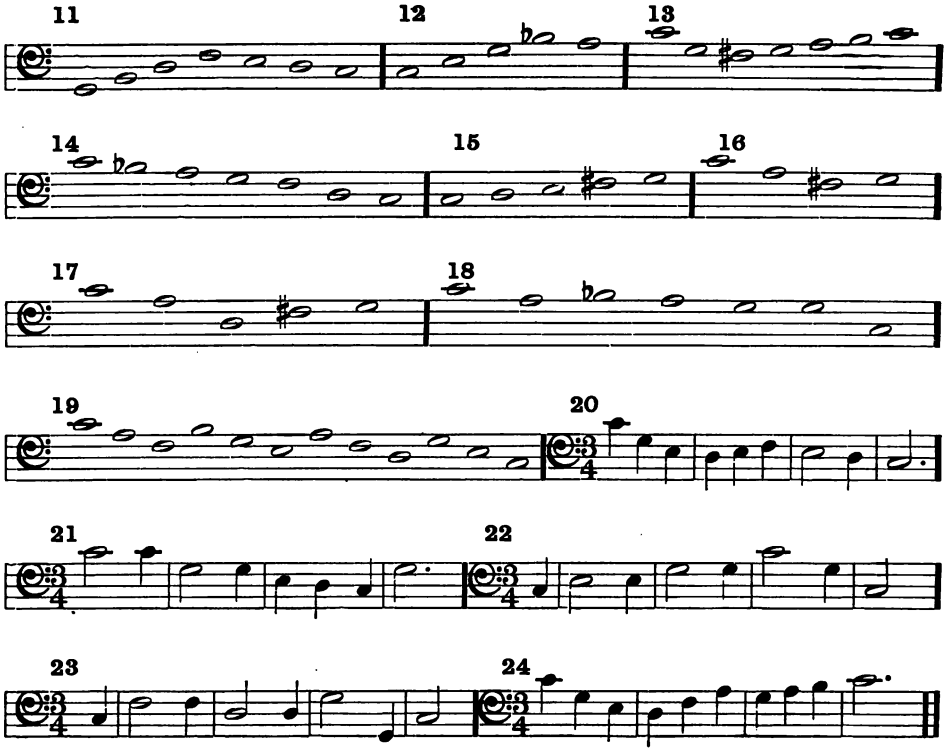
Written Lesson

The class will write the major scale descending from C, G, D, A, E, B and F♯ on the bass staff, using whole notes, placing the letter (pitch) name under each note, and indicating the half steps with the slur.

Blackboard practice in making the F clef and placing the key signatures on the bass staff should precede the lesson. The first sharp is F♯, the same as on the treble staff. The remaining sharps appear in the signature in the same order as on the treble staff; *i.e.*, down a fourth and up a fifth.

Written Dictation

The teacher will play the exercise if a piano is available.

If sung by a soprano or contralto, the pupils should clearly understand that the singing is an octave above the representation.



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JANUARY

Modulation

The pupils have seen how closely related the scale is to the scale of the subdominant, and how music modulates into the subdominant key through the use of *te* and the dominant seventh chord. See page 168.

The scale from the dominant (*sol*) has an equally close relation. Place No. 1 of the following series on the blackboard. The class will sing in four divisions. In the first two measures, the first and second divisions will sing the lower tone.

After singing No. 1 several times, the teacher will, by questioning, lead the class to see:

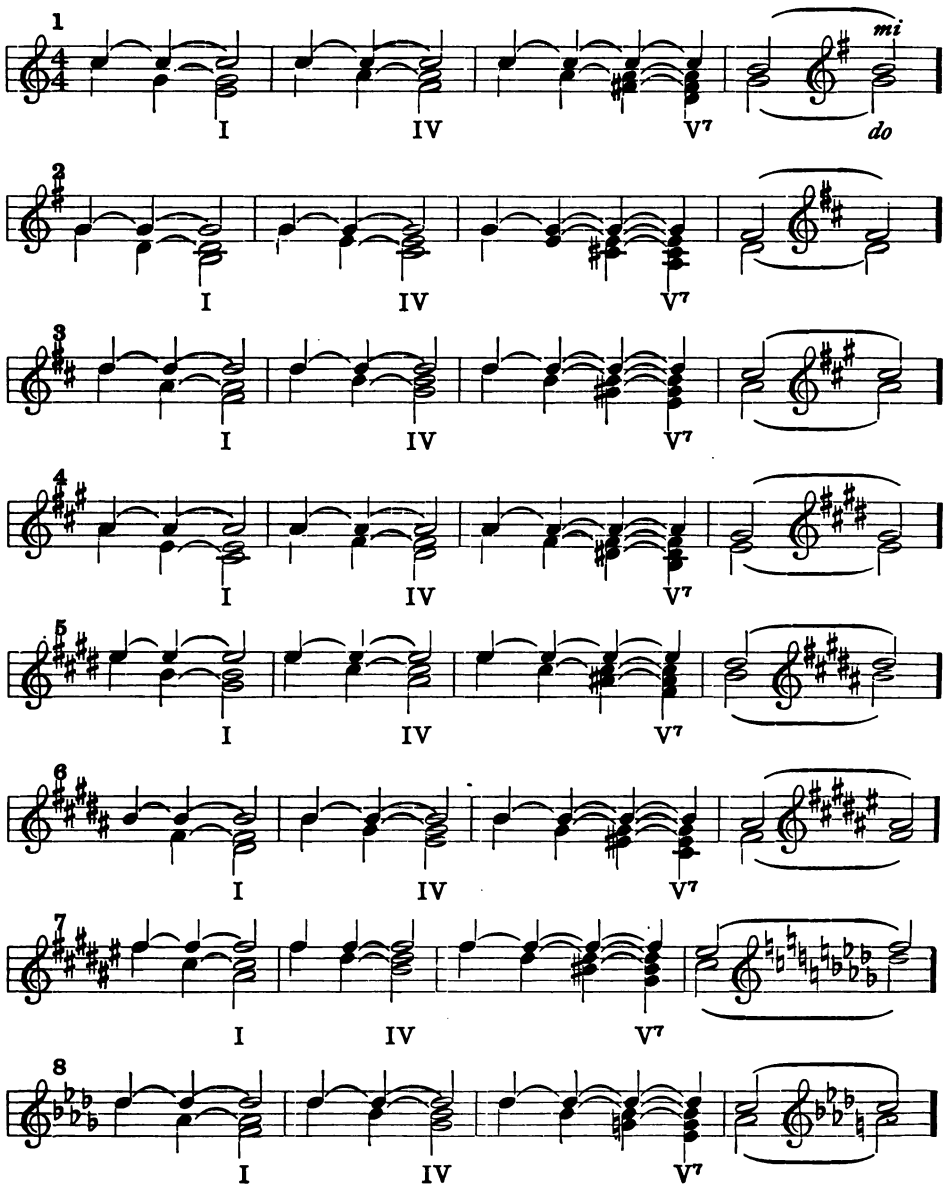
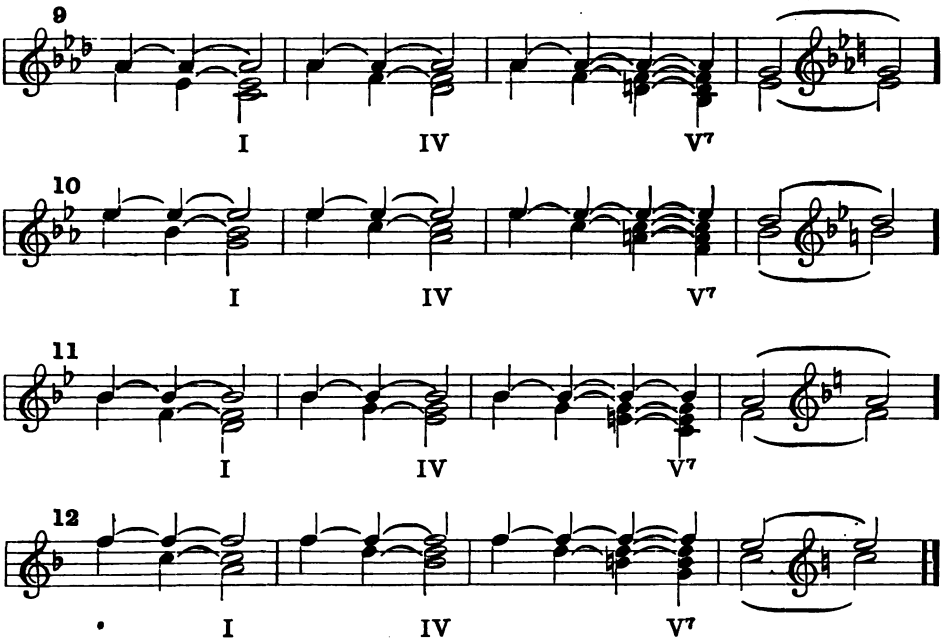
1. That the scale from the dominant has only one new tone (F♯).
2. That the new tone is *fi* in the scale from C, but becomes *ti* in the scale from the dominant.
3. That the entrance to the new key is through the "gateway" *fi*, used in the dominant seventh chord of the new key.

As in the modulation to the subdominant key, the modulation to the dominant continues through the "circle" of keys, and returns to C major.

Singing the entire series and ending true to the pitch is a splendid demonstration of the ability of the class to think and sing in tune.

No. 7 again contains the enharmonic change. (See page 170.)

The attention of the class should be called to the connection of chords by means of a tone or tones common to both chords. In No. 1, for example, the tonic chord (C E G) connects with the subdominant chord (F A C) by means of the C which is in both chords, while the following subdominant chord (F A C) has two tones (A C) which are also in the dominant seventh chord of the new key (D F♯ A C).

Allow the pupils to change the syllable names whenever they feel the change of key. Some will change syllables in the third measure.



Written Lesson

If necessary, the writing of scales without signature should be reviewed before this lesson is given.

The teacher will call attention to the chord-wise structure of the melody:

First measure, tonic chord.

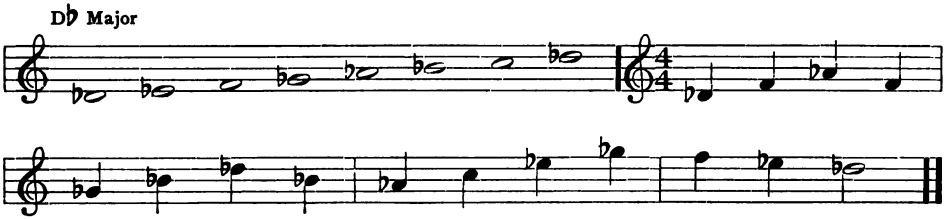
Second measure, subdominant chord.

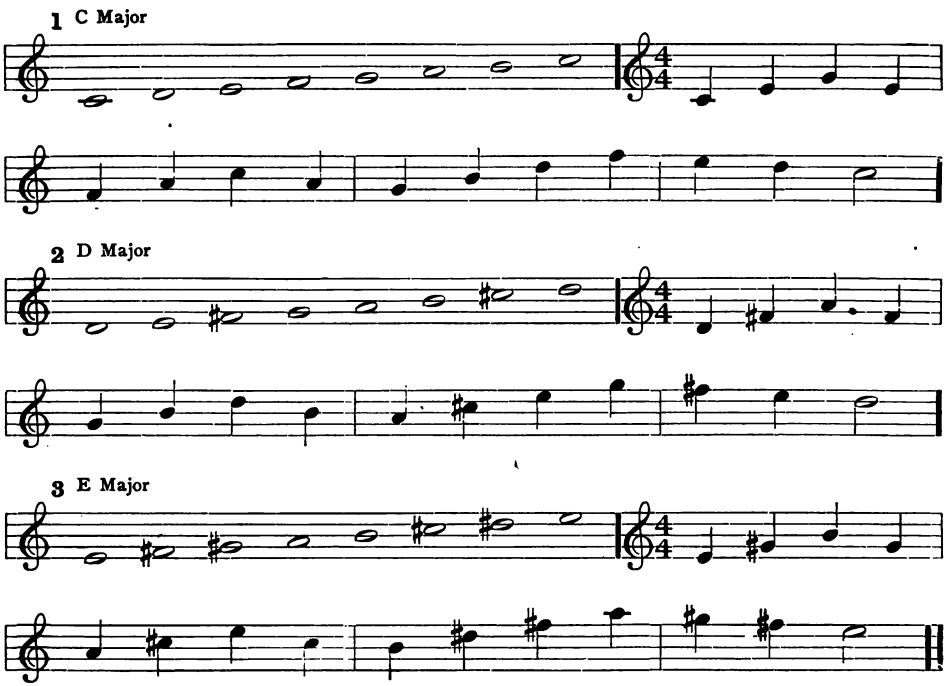
Third measure, dominant seventh chord.

The teacher (or a pupil) will write on the blackboard the scale and exercises marked "blackboard copy." The pupil will sing the scale and exercise and then transpose and write as follows:

1. Transpose into C major and write without key signature.
2. Transpose into D major and write without key signature.
3. Transpose into E major and write without key signature.

Blackboard Copy

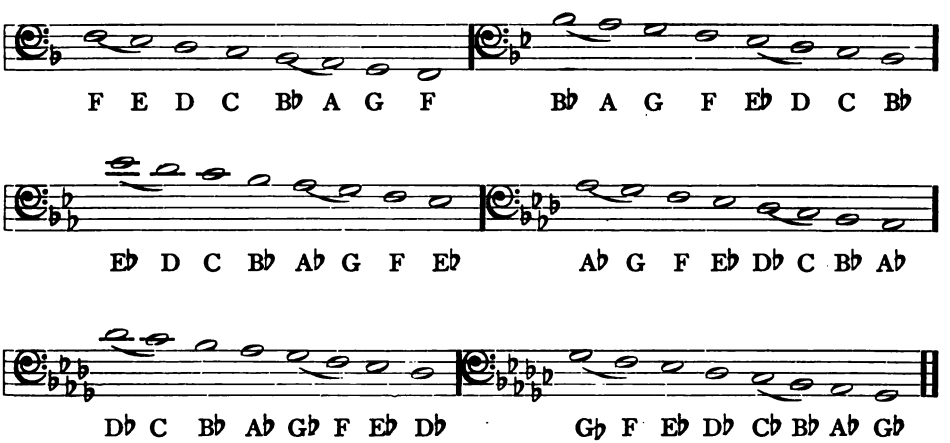


Written Lesson

Written Lesson

Write the major scale descending from F, B flat, E flat, A flat, D flat, and G flat. Use whole notes, indicate half-steps with the slur, and place the letter (pitch) name under each note.

The pupil knows that the F clef makes the fourth line represent F.

The flats appear in the signature in the same order as on the treble staff; *i.e.*, B flat first, followed by the remaining flats placed alternately up a fourth and down a fifth.

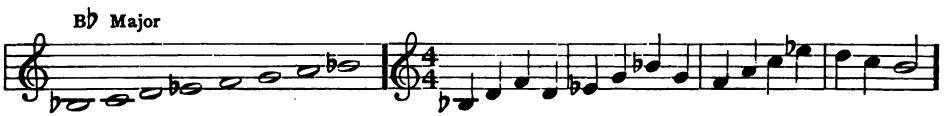
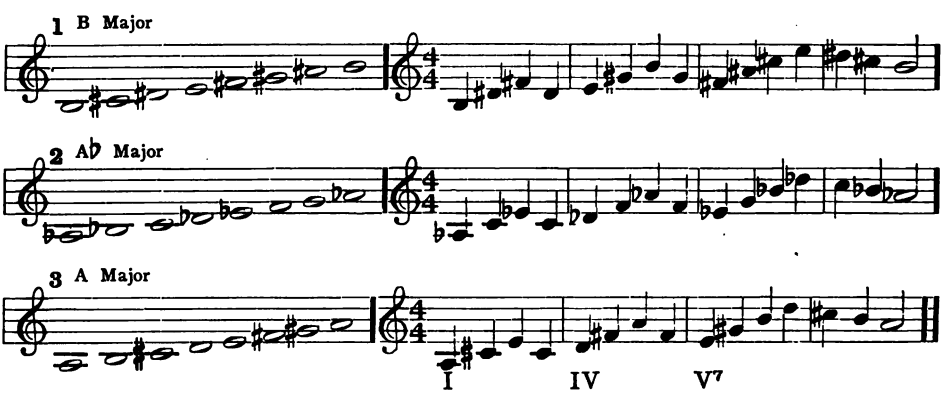
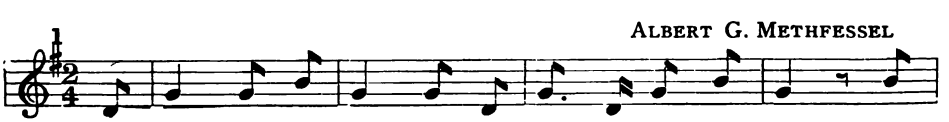
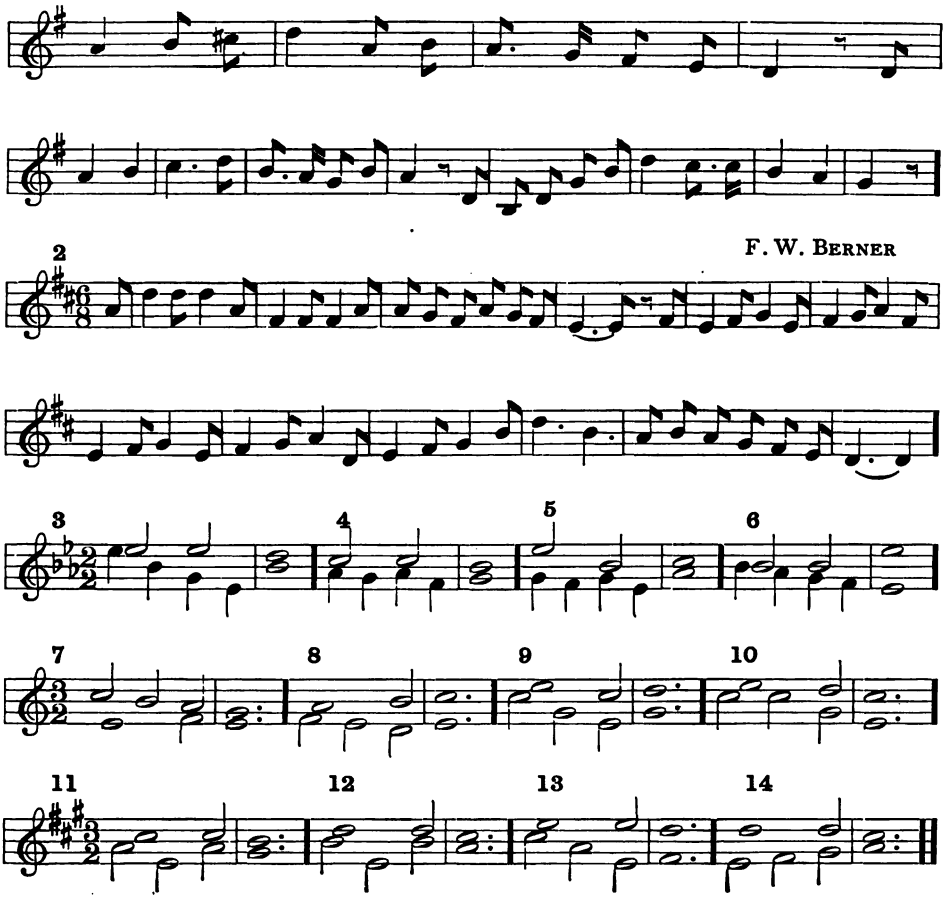


FEBRUARY

Written Lesson

The teacher (or a pupil) will place on the blackboard the scale and exercise marked " Blackboard Copy."

1. Write the scale and exercise in B major without key signature.
2. Write the scale and exercise in A flat major without key signature.
3. Write the scale and exercise in A major without key signature.

Blackboard Copy

Written Lesson

Material for Written Dictation

2
F. W. Berner
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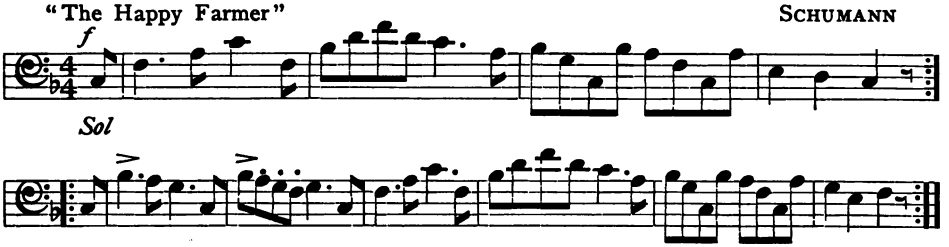
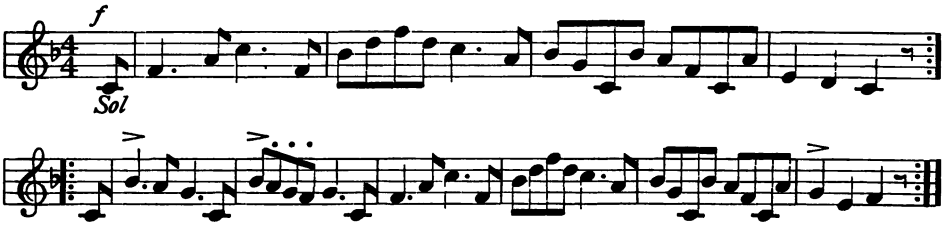
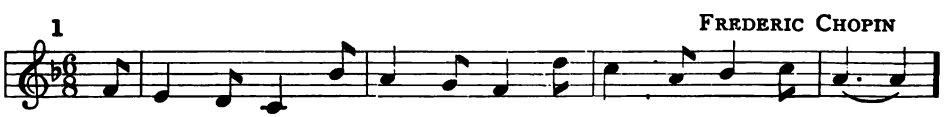
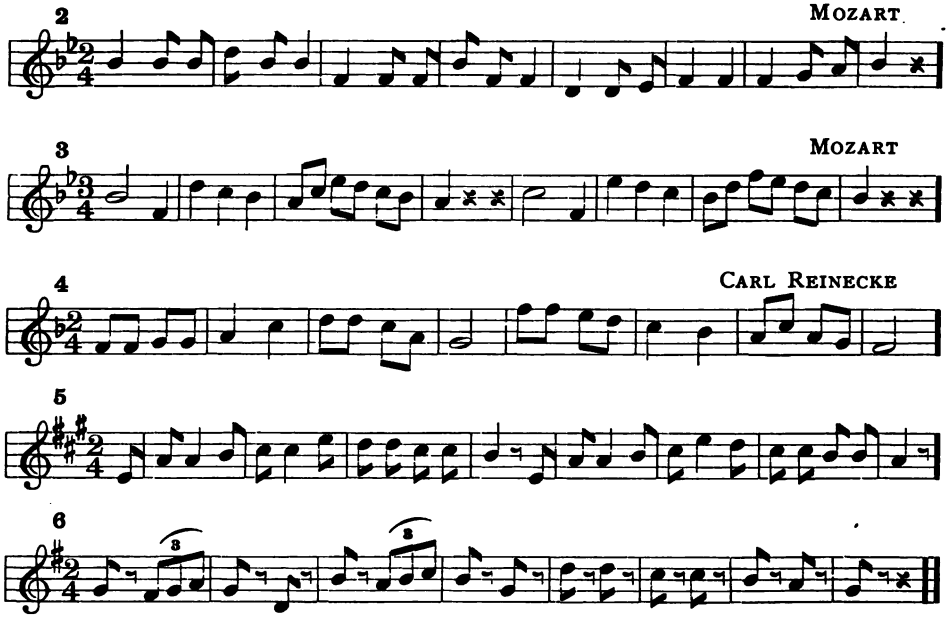
MARCH

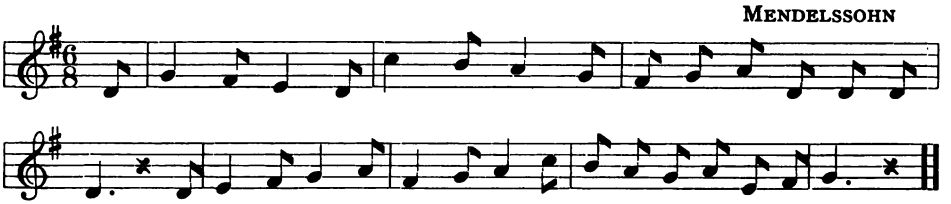
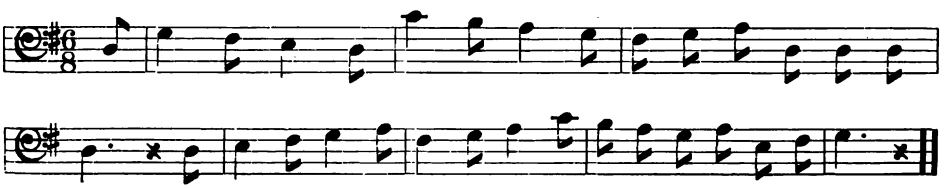
Written Lesson

The following melody should be copied on the blackboard. The pupils will write the melody on the treble staff.

"The Happy Farmer" — Schumann

The melody should appear on the treble staff, thus:

This is the entire melody of Schumann's "Happy Farmer," written for the piano. After the pupils have written the melody and sung it, lead them to see that the material for this twenty measure melody is all contained in seven measures. The other thirteen measures are repetitions.

Material for Written Dictation

1 — Frederic Chopin

WRITTEN LESSON

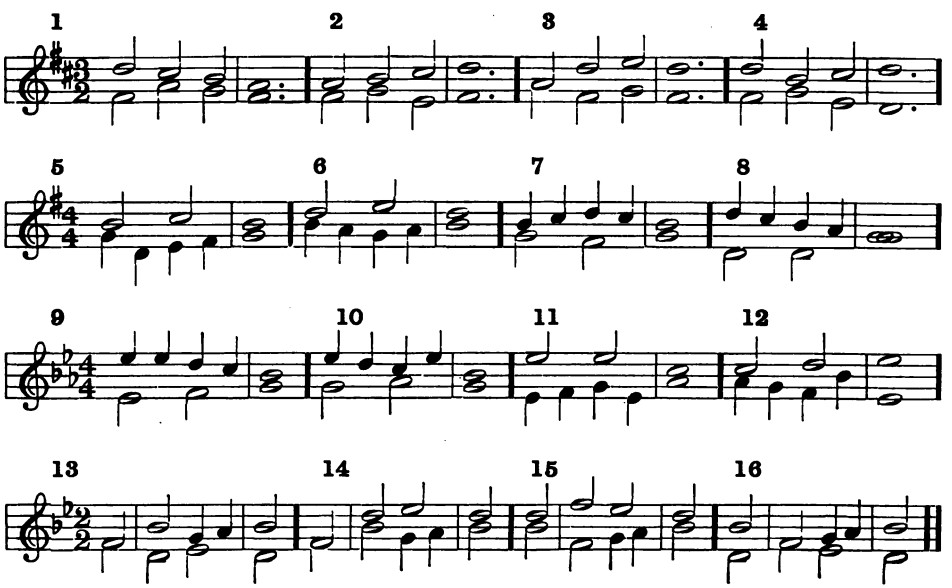
Have the following melody copied on the blackboard.

After the pupils sing the melody, they will write it on the bass staff, from the blackboard copy, thus:

No difficulty will be found with this lesson if the pupil thinks (hears) the scale tones as he writes.

If a piano is available, the melody should be played both at the pitch it is written on the bass staff, and as it appears an octave higher on the treble staff.

Written Dictation

(Two Parts)

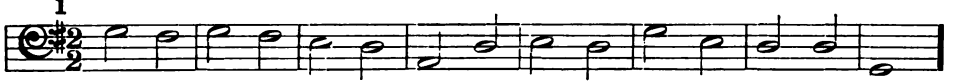
The teacher plays the exercise slowly and distinctly. The parts should not be played separately.

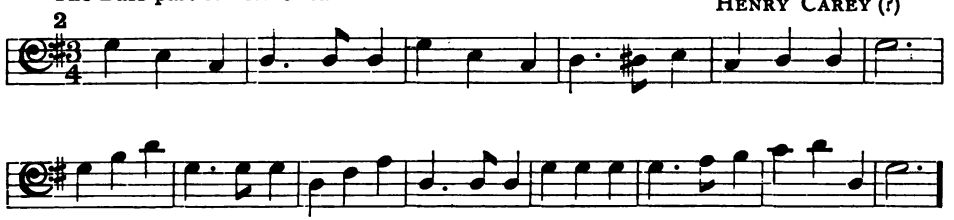
The pupils listen, then write.

APRIL

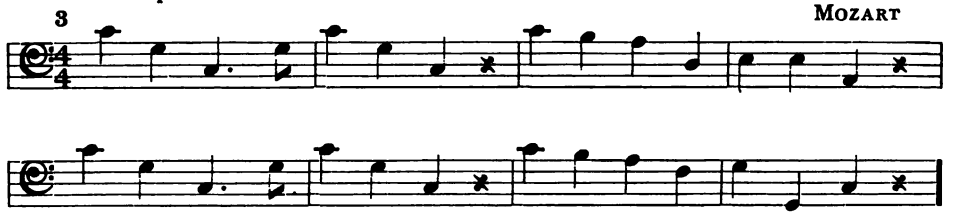
Material for Written Dictation

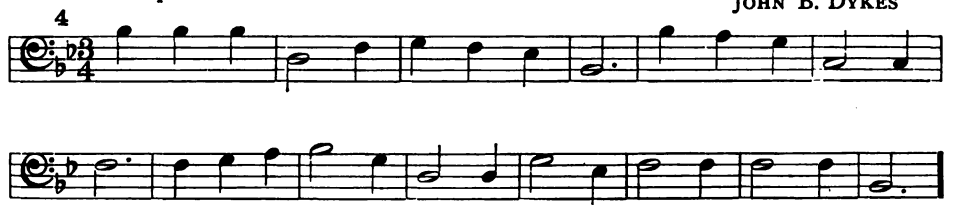
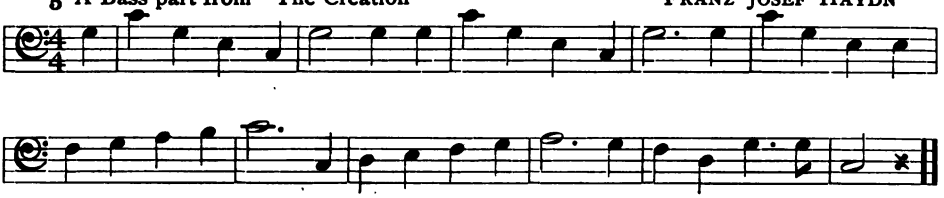
The entire exercise should be played while the pupils beat and listen. The melody should then be played in sections as the pupils write. (Music Tablet.)

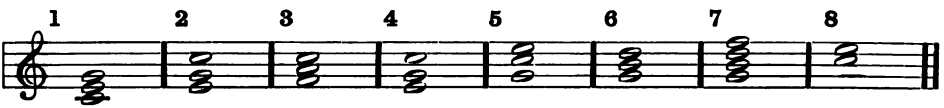
The Bass part of a Chorale

1 Robert Schumann

The Bass part of "America"

2 Henry Carey (?)

The Bass part from an Anthem

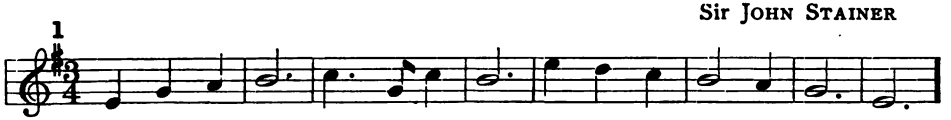
3 Mozart

The Bass part to tune "Beatitude"

4 John B. Dykes

5 A Bass part from "The Creation" FRANZ JOSEF HAYDN

WRITTEN LESSON

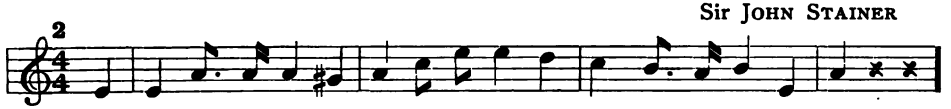
The teacher names the key and plays each chord, holding the keys down and sustaining the tones as the pupils write. Care should be taken to have each tone "sing" distinctly.

MAY

Material for Written Dictation

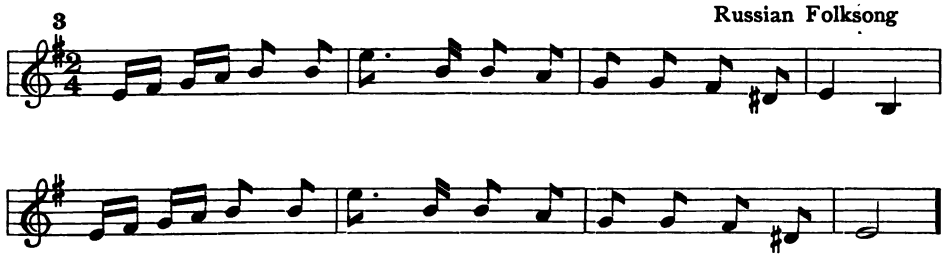
1

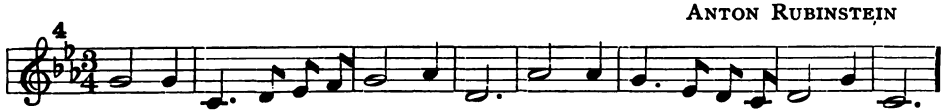
Sir John Stainer

2

Sir John Stainer

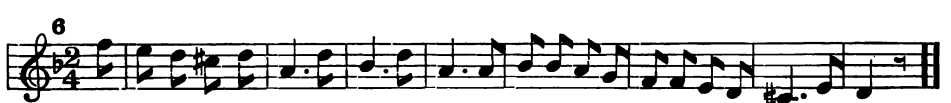


3

Russian Folksong

4

Anton Rubinstein

5

Mendelssohn

6

JUNE

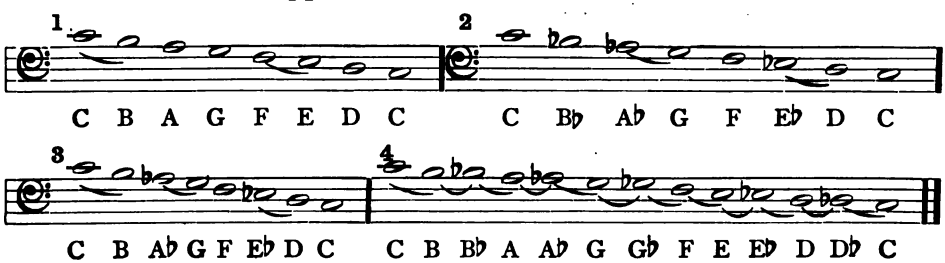
(General Review)

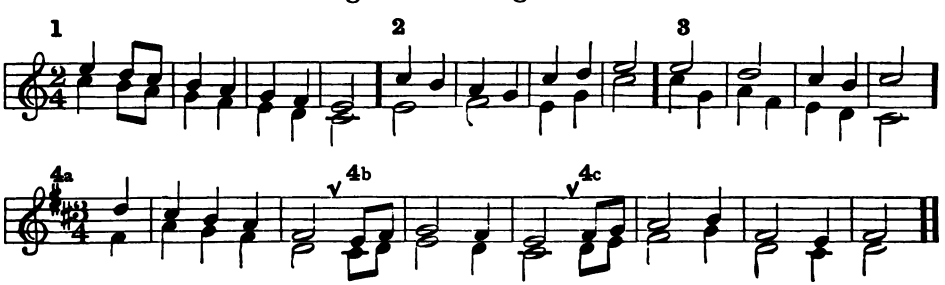
WRITTEN LESSONS

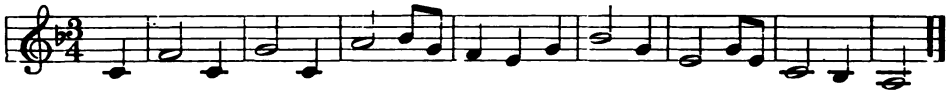
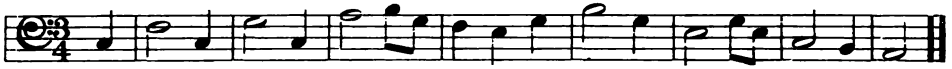
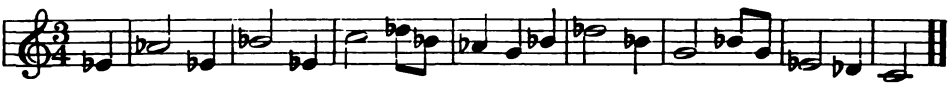
LESSON I

Write the following scales, descending, on the bass staff, without key signature, using whole notes. Indicate the half steps with the slur, and place the letter name under each note.

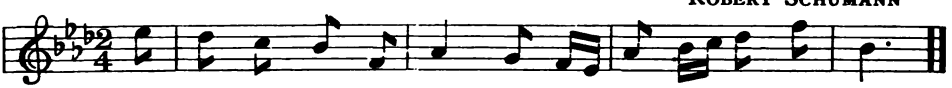
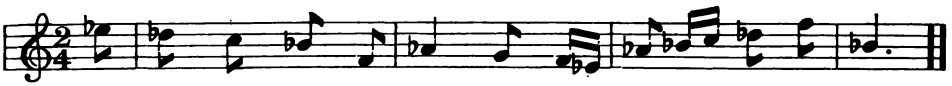
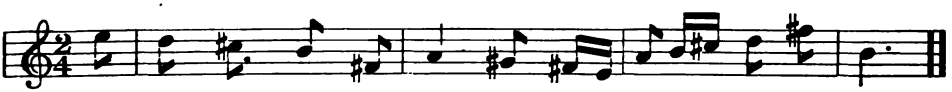
1. Major scale from C.
2. Minor scale (normal form) from C.
3. Minor scale (harmonic form) from C.
4. Chromatic scale from C.

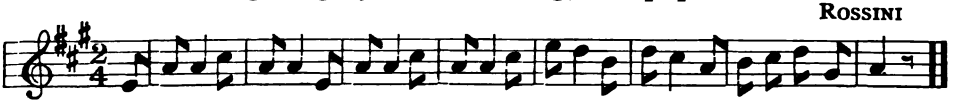
The scales should appear as follows:

LESSON II

Hearing and Writing Two Parts

LESSON III

Place the following melody on the blackboard:

After singing the melody, the pupils will write it on the bass staff, thus:

Transpose the blackboard copy into A♭ major; write without key signature, thus:

LESSON IV

Place the following melody on the blackboard:

ROBERT SCHUMANN

After singing the melody the pupils will write it without key signature, thus:

They will then write the melody in A major without signature, thus:

The teacher sings or plays the following; the pupils write.

ROSSINI

SUPPLEMENTARY MATERIAL FOR ADVANCED MUSICAL DICTATION

(Melodic)

For Use in High Schools, Colleges and Music Schools

The student who has written the following material from dictation will have mastered musical notation and the ordinary tonal and rhythmic problems of music. He will also have become "saturated" with good melodies, a large proportion of which will remain in his memory. Taking down a melody from hearing is perhaps the most effective means of retaining the melody in the memory.

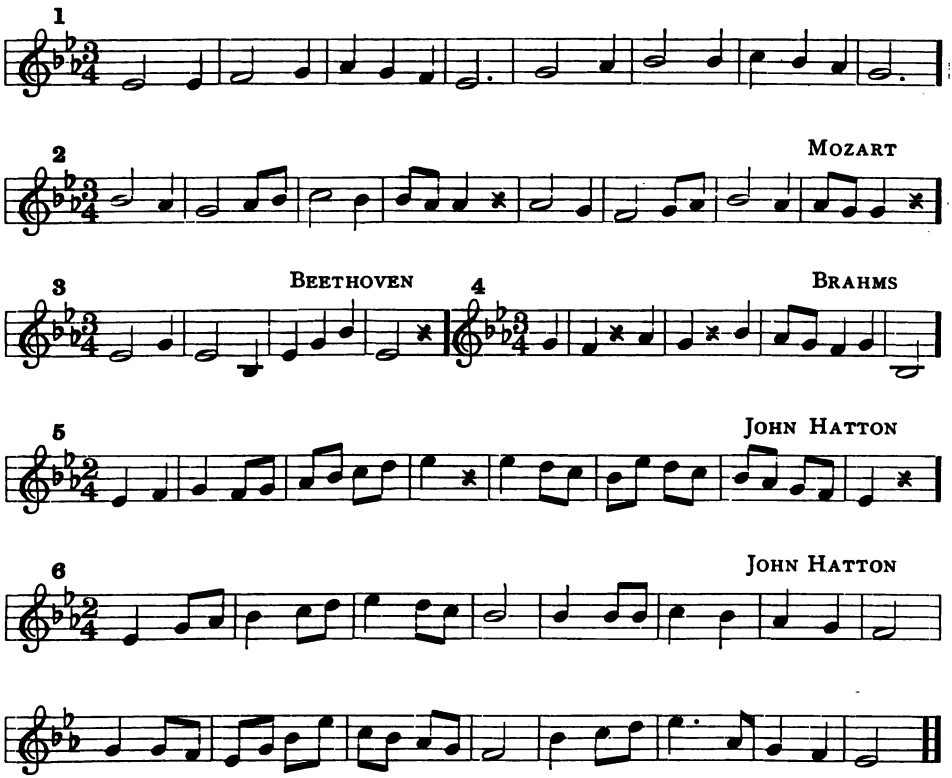
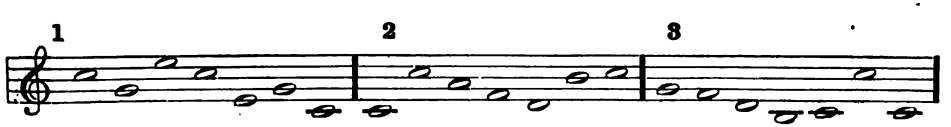
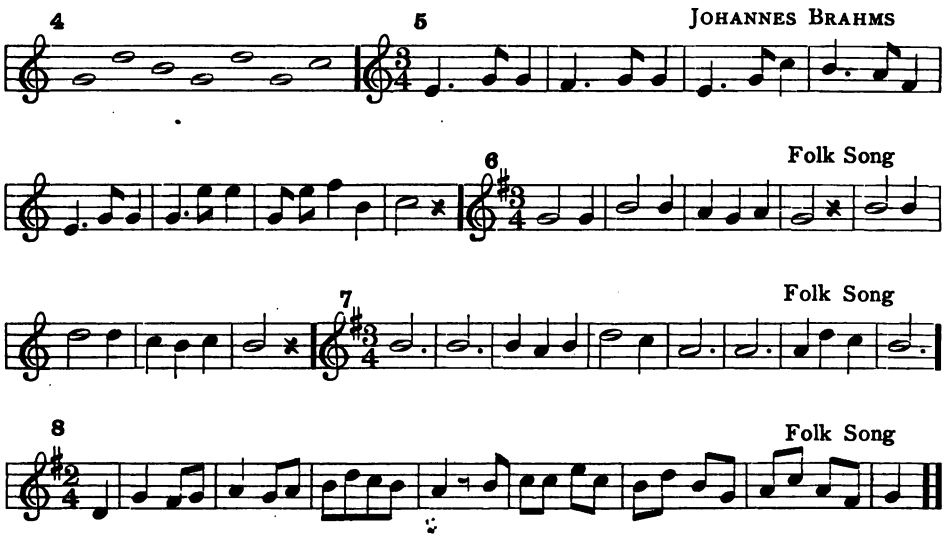
The hearing and writing of more than two parts demands a knowledge of the structure and progression of chords, and obviously is a feature of Harmonic, rather than Melodic Ear Training. Consequently, only one and two-part material is included in these lessons.

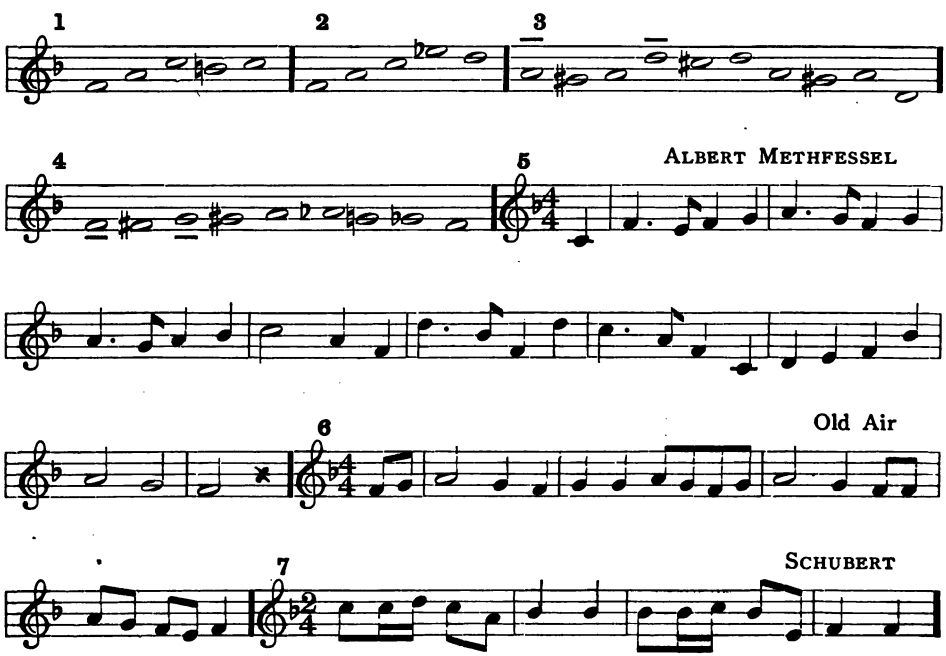
For the benefit of teachers who have not had experience in giving dictation the following suggestions are offered.

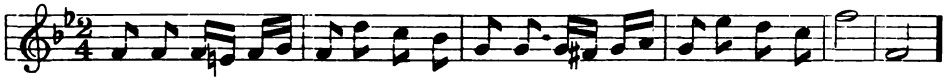
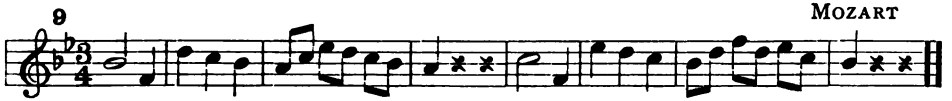
1. Clear and decided rhythm is essential; accuracy in the proportionate duration of tones and rests is absolutely necessary.
2. Primary accents should be somewhat exaggerated and secondary accents made less prominent than is usual.
3. No audible singing should be allowed during the writing.
4. The instructor will name the key and the beat note, indicate the tempo (not the kind of measure, or the accent), and then play the entire melody while the pupils listen and visualize. A section of the melody (usually two or four measures), is then given out and repeated two or three times as the pupils write. It should not be necessary to sound the key tone before playing the melody.

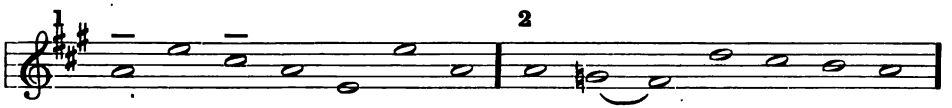
The material may also be used for oral dictation.

For the convenience of the instructor the material is arranged in the form of lessons. The lessons will prove to be too long for some classes where the recitation period is short, or when the time is not wholly devoted to written dictation. In such cases, the lesson will provide material for two recitations.

LESSON I

LESSON II

4
5
JOHANNES BRAHMS
6
Folk Song
7
Folk Song
8
Folk Song

LESSON III

1
2
3
4
5
ALBERT METHFESSEL
6
Old Air
7
SCHUBERT

8 "Pirates of Penzance" Sir ARTHUR SULLIVAN

9 MOZART

LESSON IV

1 2

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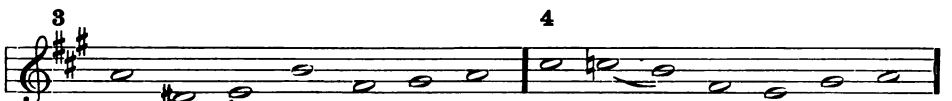
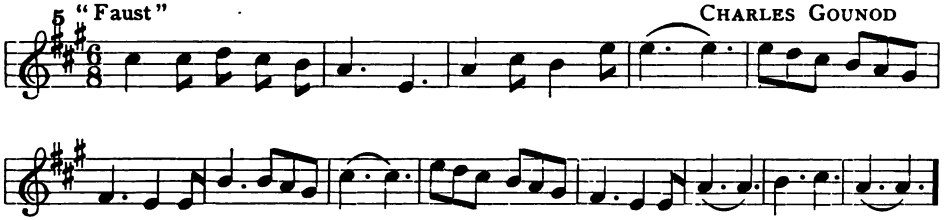
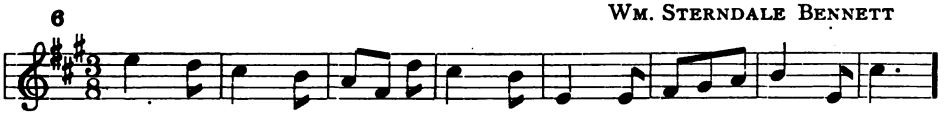
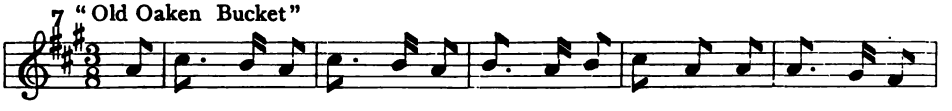
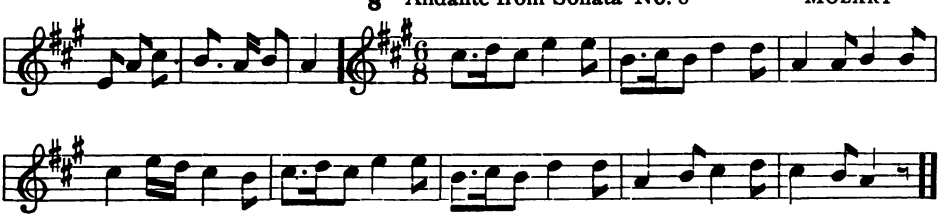
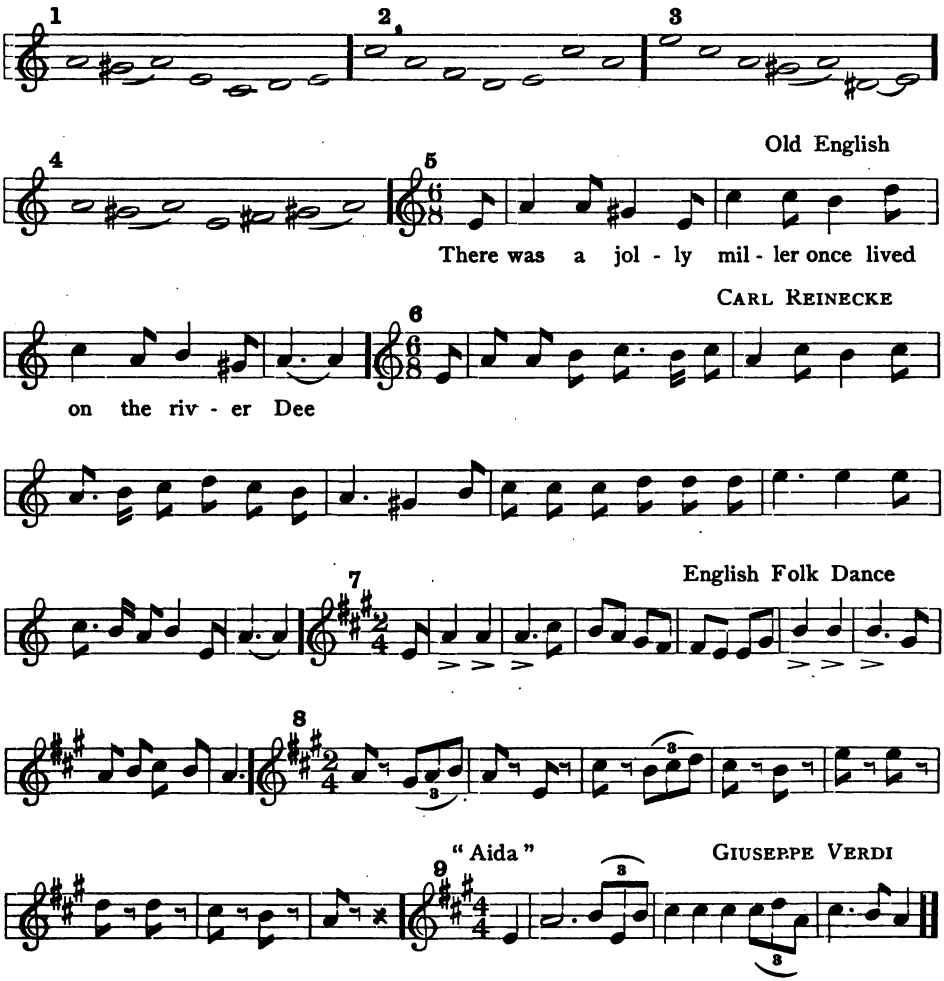
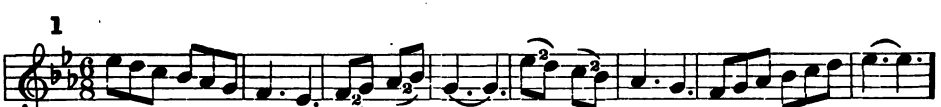
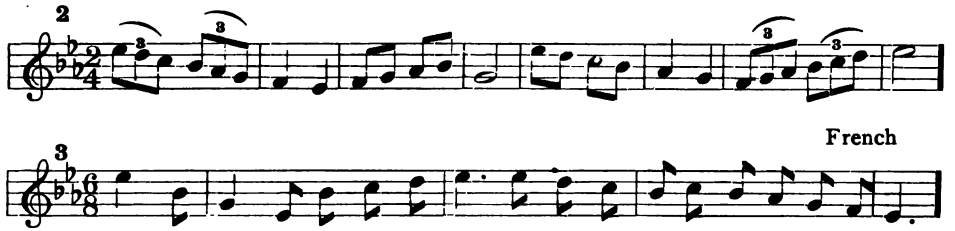
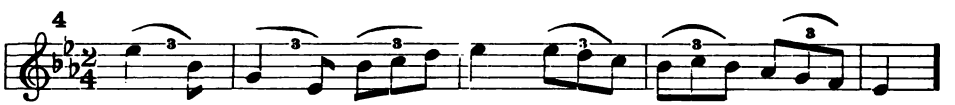
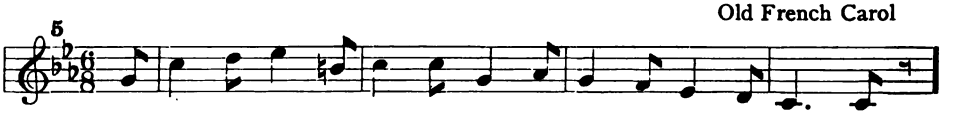
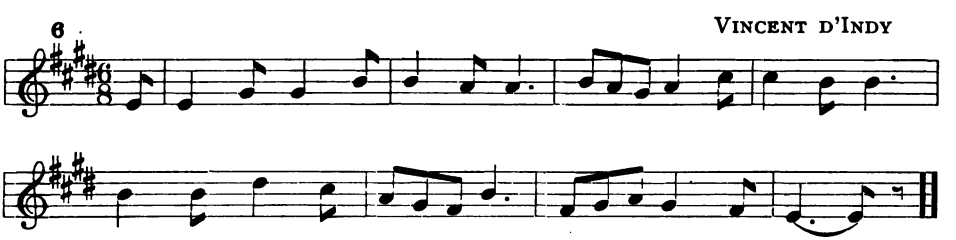
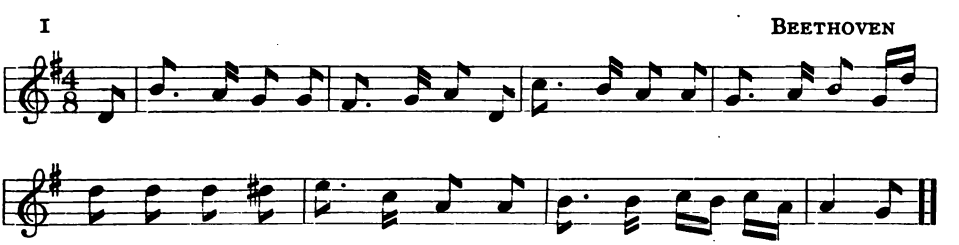

5 "Faust" CHARLES GOUNOD

6 WM. STERNDALE BENNETT

7 "Old Oaken Bucket"

8 Andante from Sonata No. 6 MOZART



LESSON V

LESSON VI

THE DUPLET AND THE TRIPLET

Write No. 1 in two-four measure, thus:

French

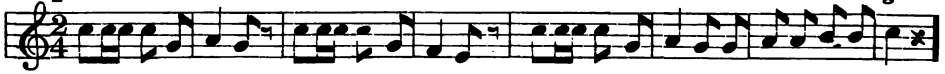
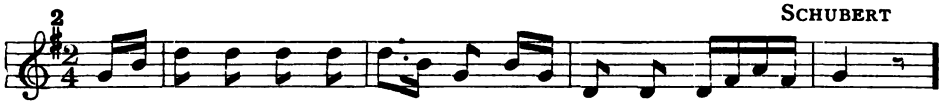
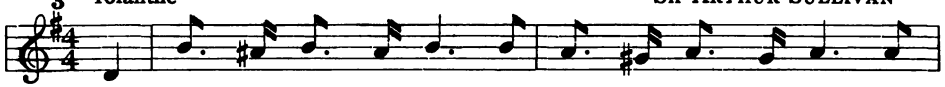
Write No. 3 in two-four measure, thus:

Old French Carol

VINCENT D'INDY

LESSON VII

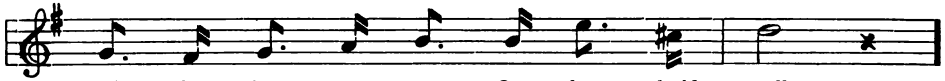
BEETHOVEN

2. After correcting No. 1, rewrite it with a quarter note having one beat.

3. Write No. 1 in E flat major.

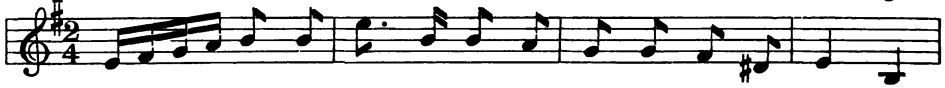
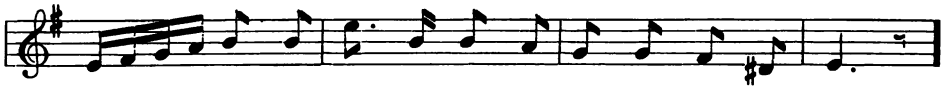
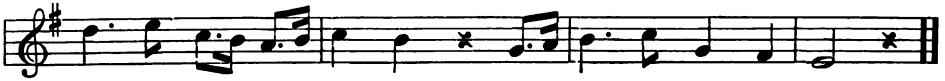
4. Write No. 1 in E major without key signature.

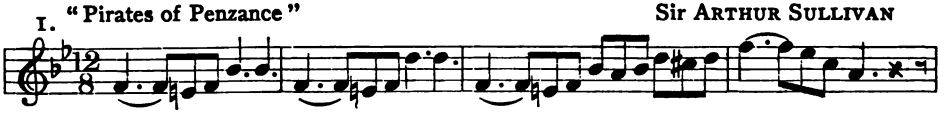
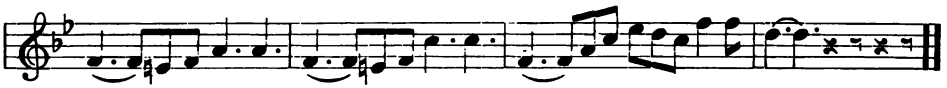
LESSON VIII

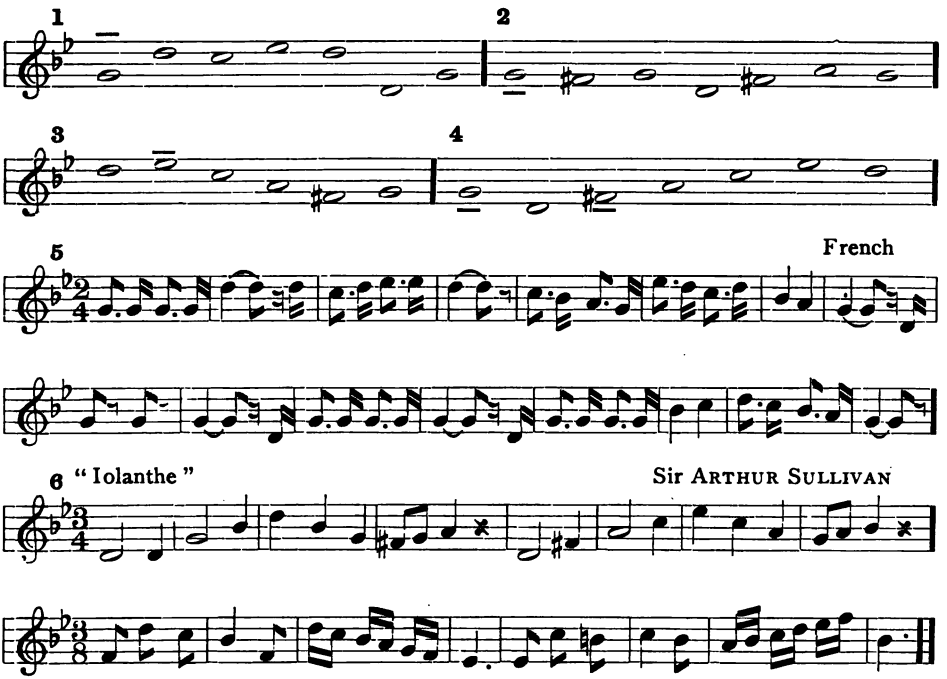
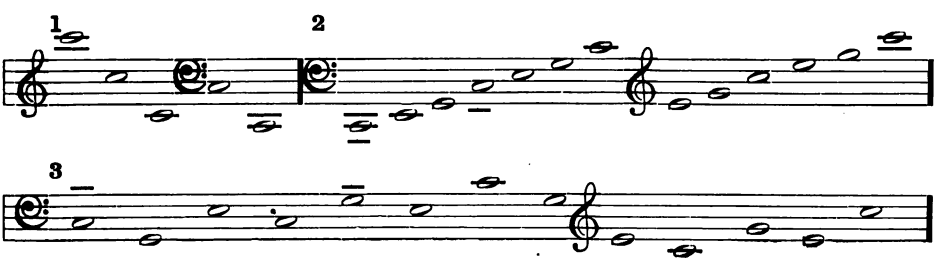
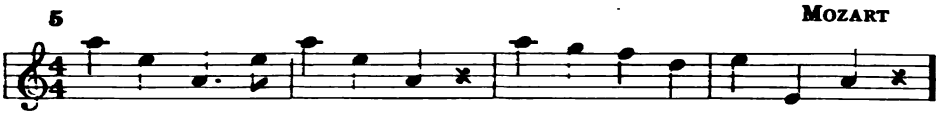
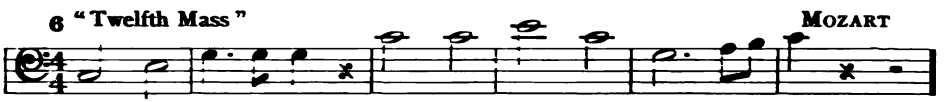
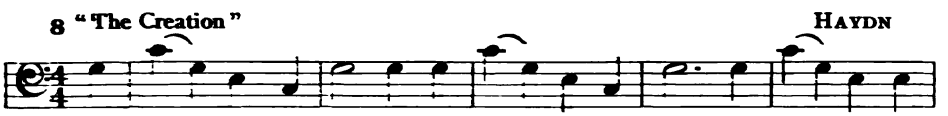
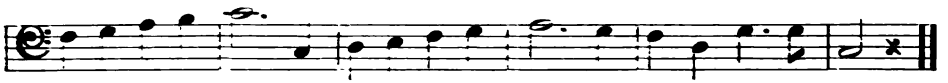
1 French Song

2 SCHUBERT

3 "Iolanthe" Sir ARTHUR SULLIVAN

I think I heard him say, That on a rain - y day, To

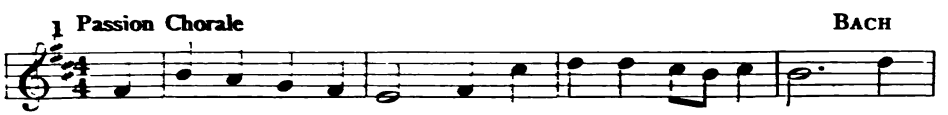
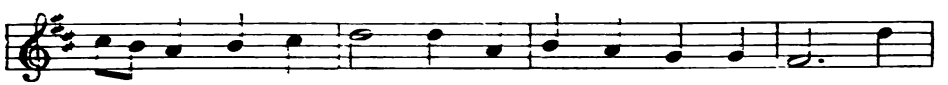
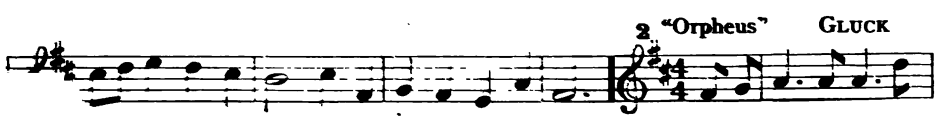
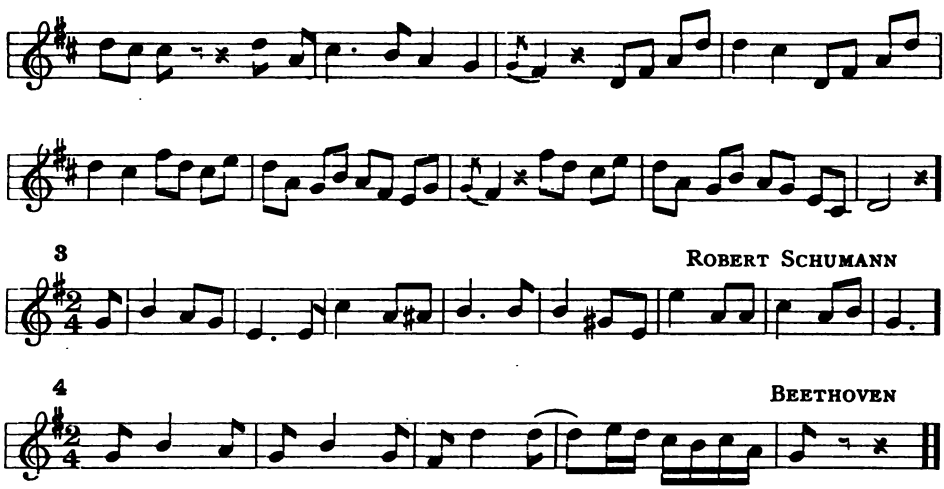


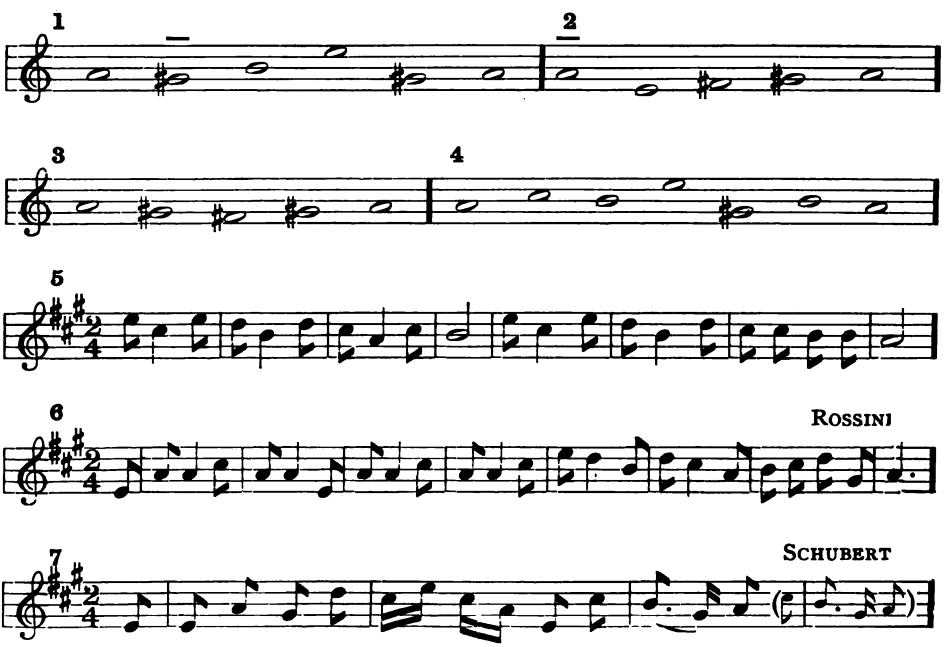
while the time a way, On her he'd call!

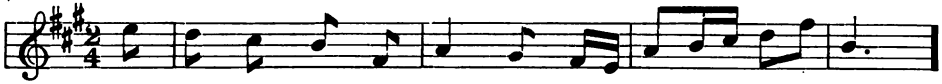
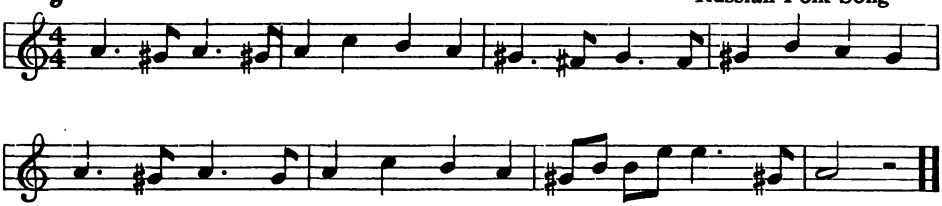
4 Russian Folk Song

5 Dervish Song (Egypt)

LESSON IX

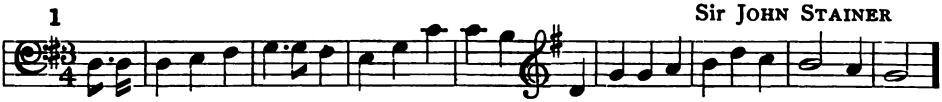
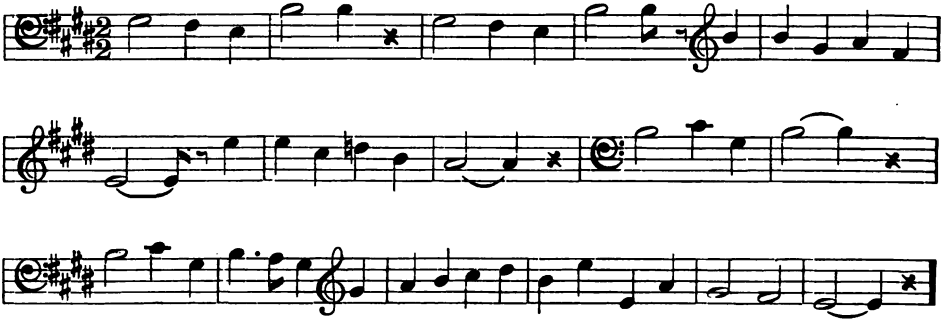
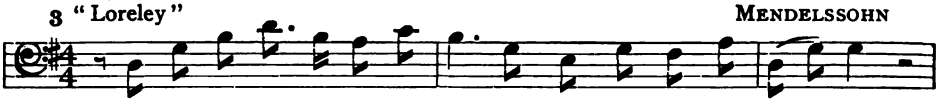
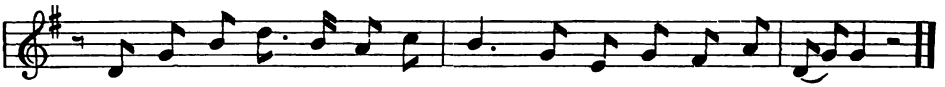
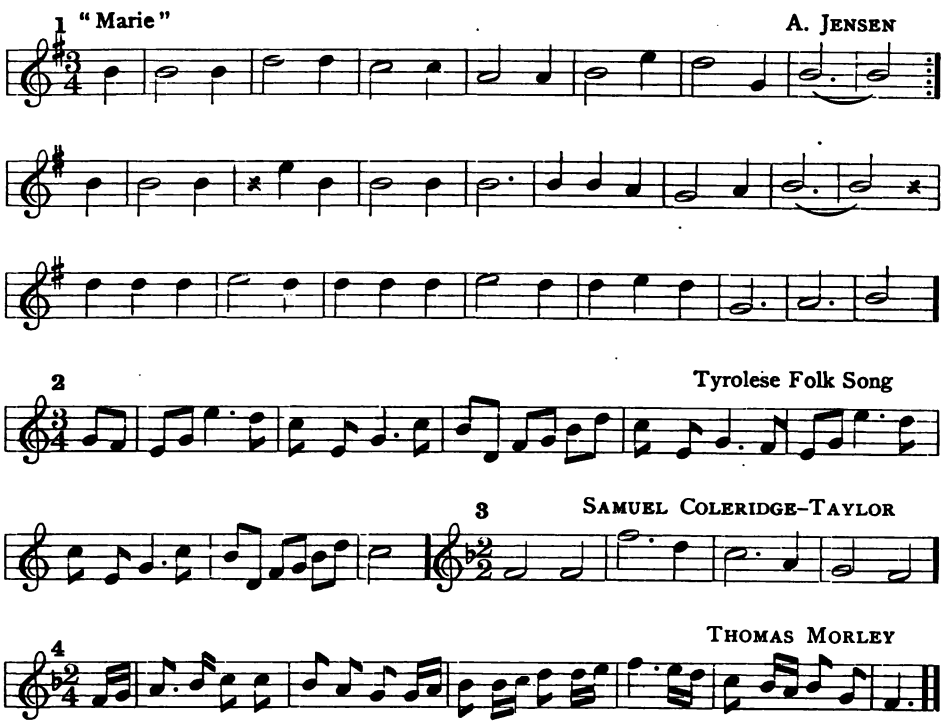
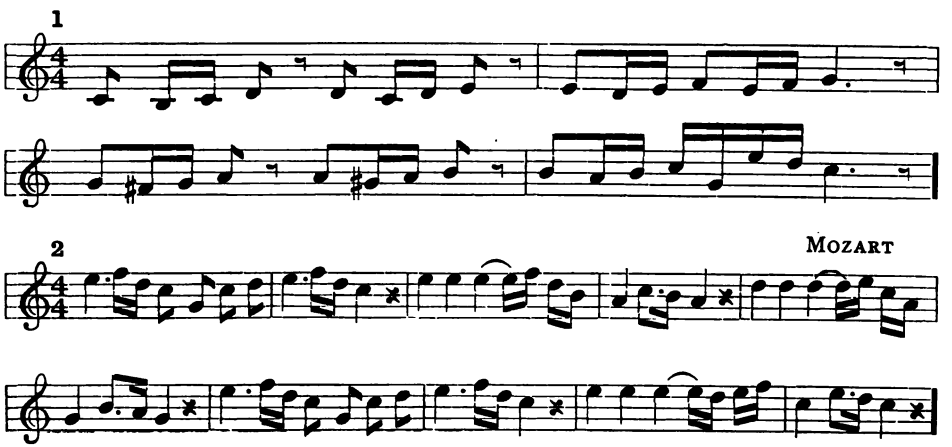
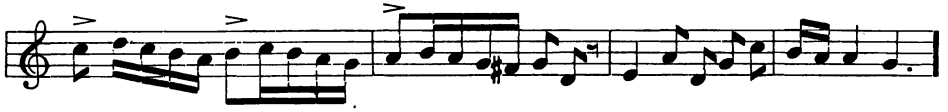
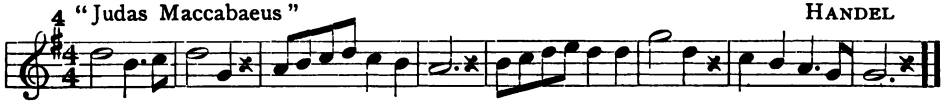
1. "Pirates of Penzance" Sir ARTHUR SULLIVAN

2. After correcting No. 1, rewrite in four-four measure.
3. Rewrite No. 2 (four-four measure) in C major.

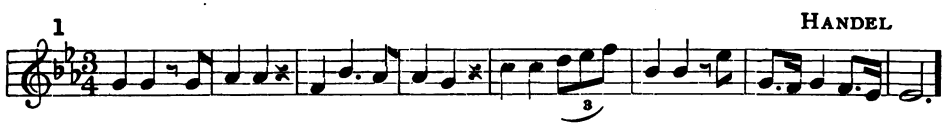
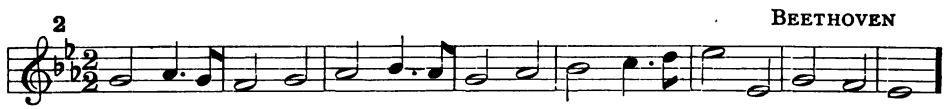
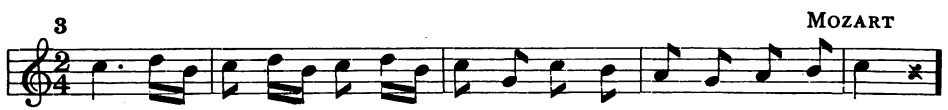
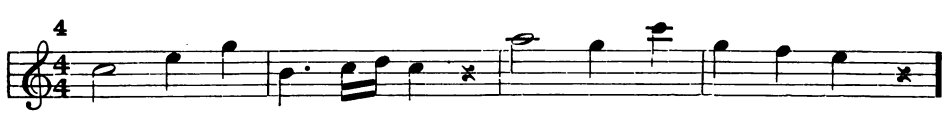
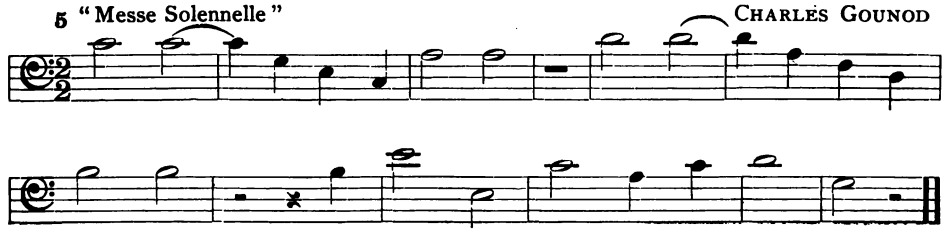
LESSON X

LESSON XI

Bass Parts

The Heav - ens are tell - ing the glo - ry of God, The won - der, the

won-der of his work, the won-der of his work dis-plays the fir - ma - ment.

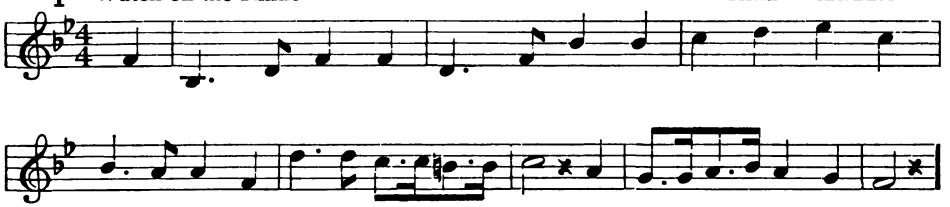
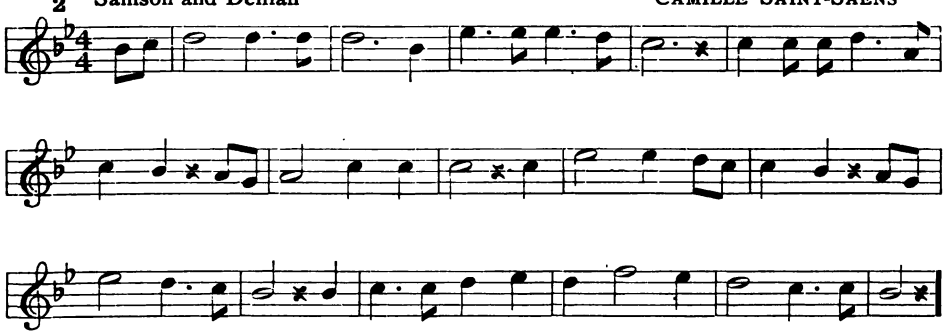
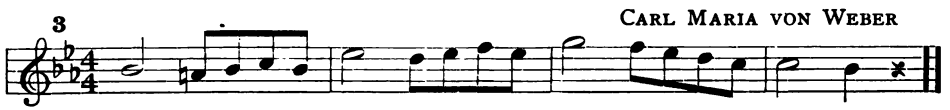
LESSON XII

3
ROBERT SCHUMANN
4
BEETHOVEN

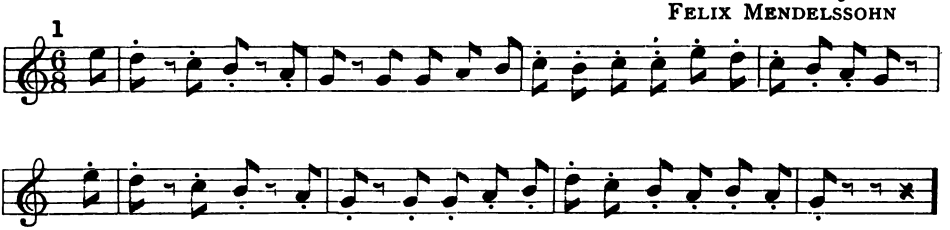
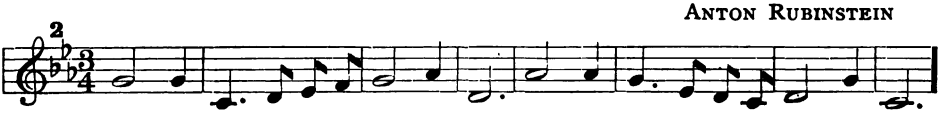
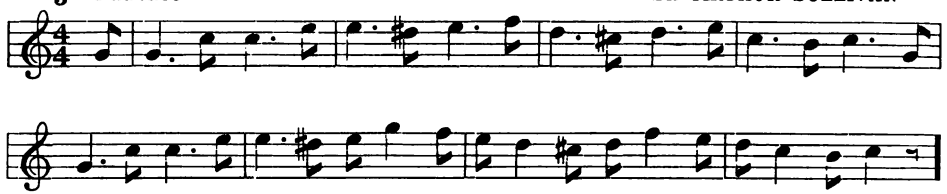
LESSON XIII

1
2
3
4
5
6
ROSSINI
7
SCHUBERT
To wan - der is the mil - ler's joy, to wan - der

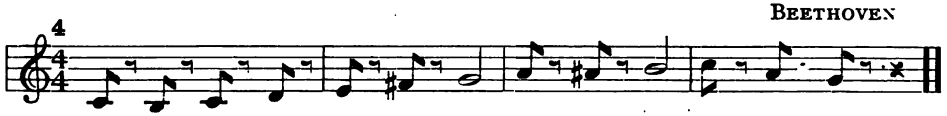
8 ROBERT SCHUMANN

9 Russian Folk Song

LESSON XIV

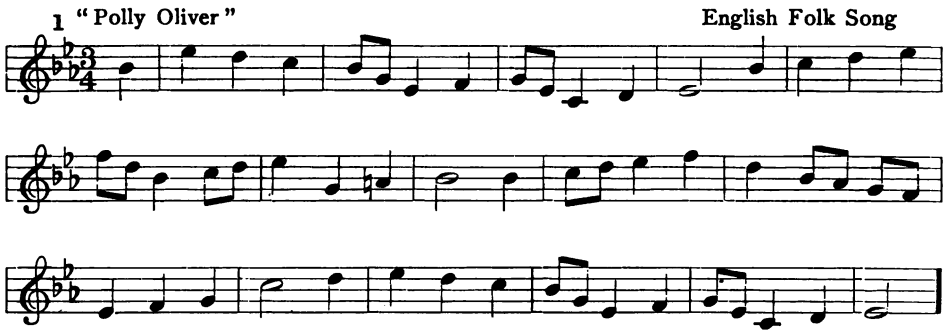
1 Sir JOHN STAINER

2 "The Redemption" CHARLES GOUNOD

3 "Loreley" MENDELSSOHN

LESSON XV

LESSON XVI

3 HANDEL

4 "Judas Maccabaeus" HANDEL

LESSON XVII

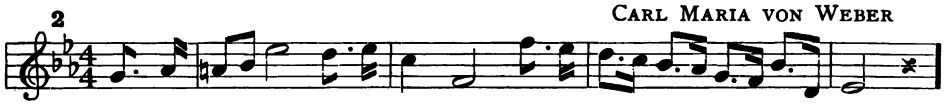
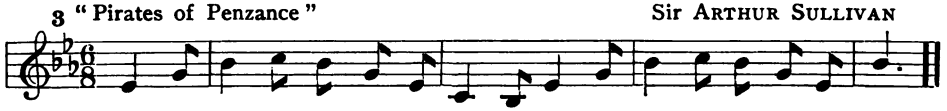
1 HANDEL

2 BEETHOVEN

3 MOZART

4

5 "Messe Solennelle" CHARLES GOUNOD

LESSON XVIII

1 "Watch on the Rhine" CARL WILHELM

2 "Samson and Delilah" CAMILLE SAINT-SAËNS

3 CARL MARIA VON WEBER

LESSON XIX

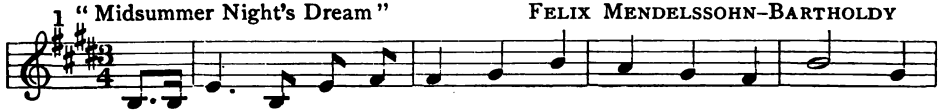
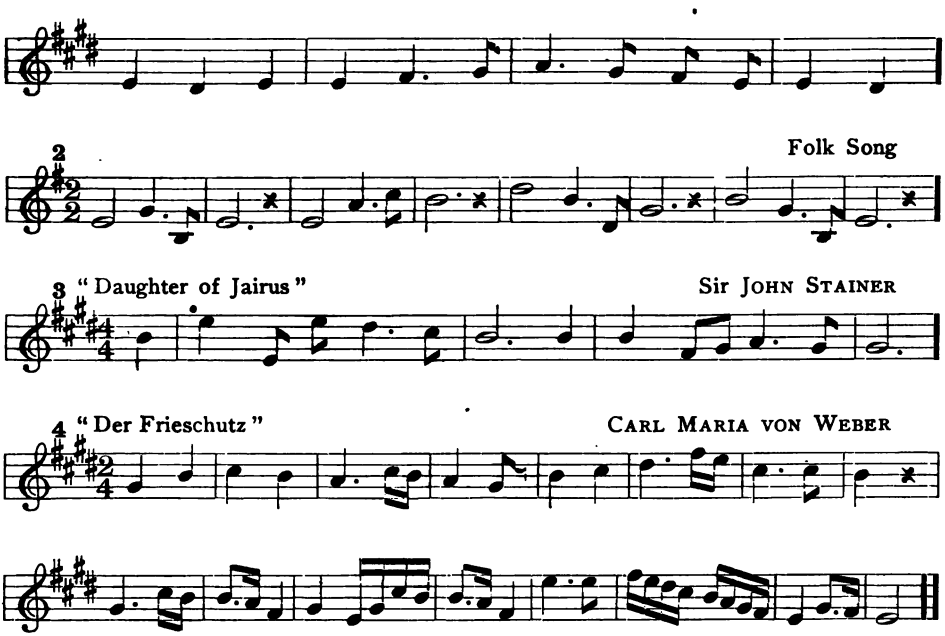
1 FELIX MENDELSSOHN

2 ANTON RUBINSTEIN

3 "Patience" Sir ARTHUR SULLIVAN

BEETHOVEN

4

LESSON XX

1 "Polly Oliver" English Folk Song

CARL MARIA VON WEBER

2

3 "Pirates of Penzance" Sir ARTHUR SULLIVAN

4. Write No. 3 on the bass staff.

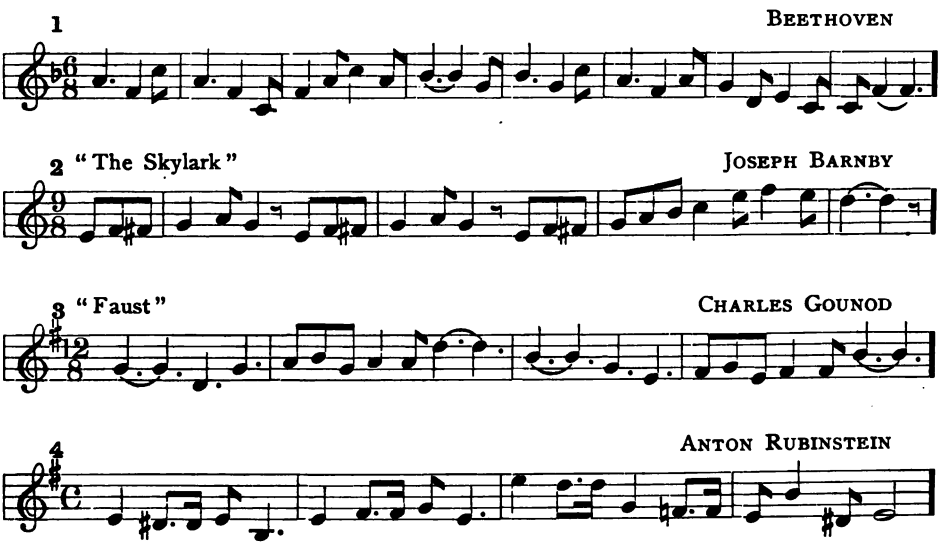
LESSON XXI

1 "Midsummer Night's Dream" FELIX MENDELSSOHN-BARTHOLDY



2 Folk Song

3 "Daughter of Jairus" Sir JOHN STAINER

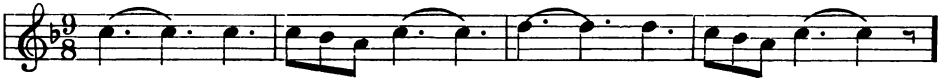
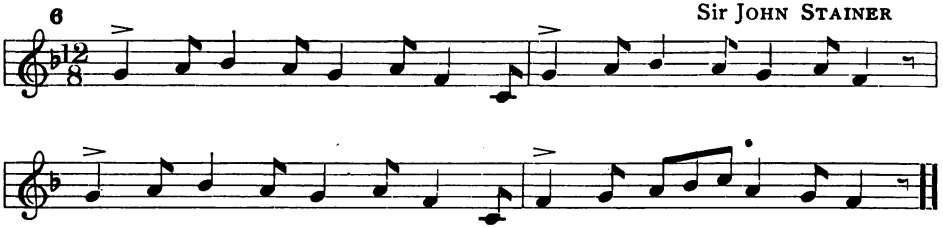
4 "Der Frieschutz" CARL MARIA VON WEBER

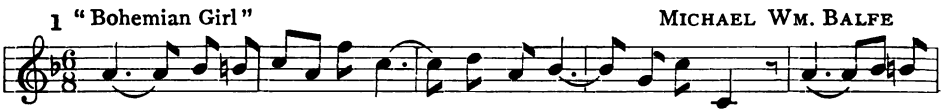
LESSON XXII

1 BEETHOVEN

2 "The Skylark" JOSEPH BARNBY

3 "Faust" CHARLES GOUNOD

4 ANTON RUBINSTEIN

5 "Messe Solennelle" CHARLES GOUNOD

6 Sir JOHN STAINER

LESSON XXIII

1 "Bohemian Girl" MICHAEL WM. BALFE

"Bohemian Girl" MICHAEL WM. BALFE

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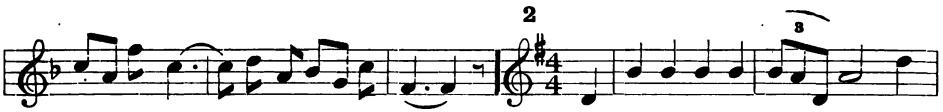
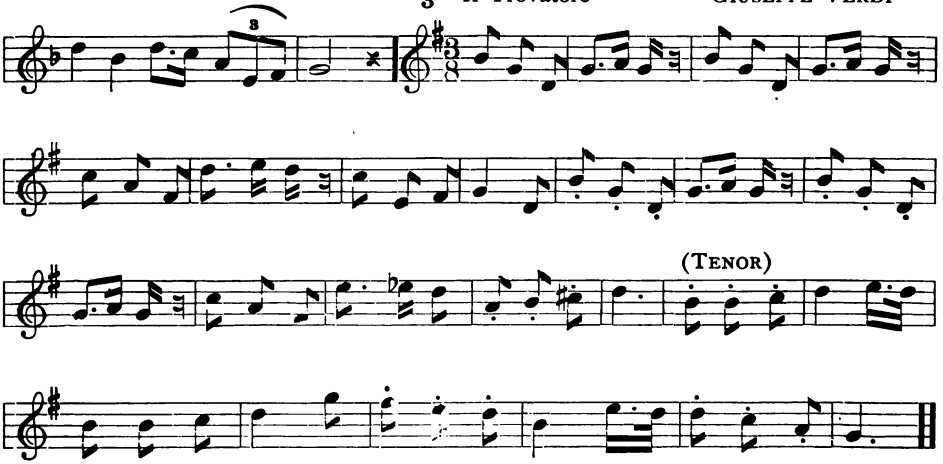
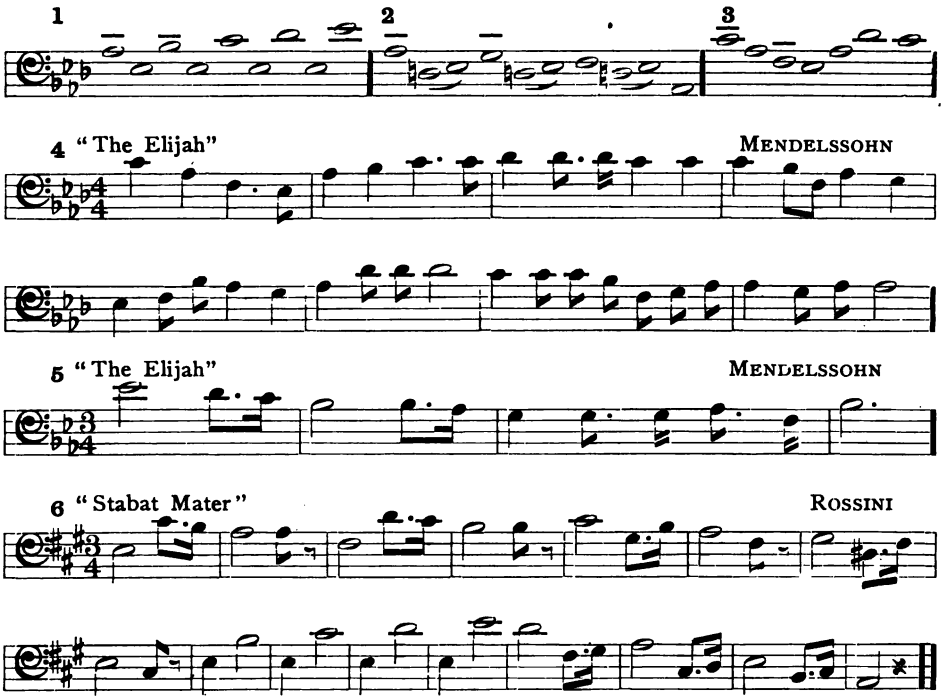
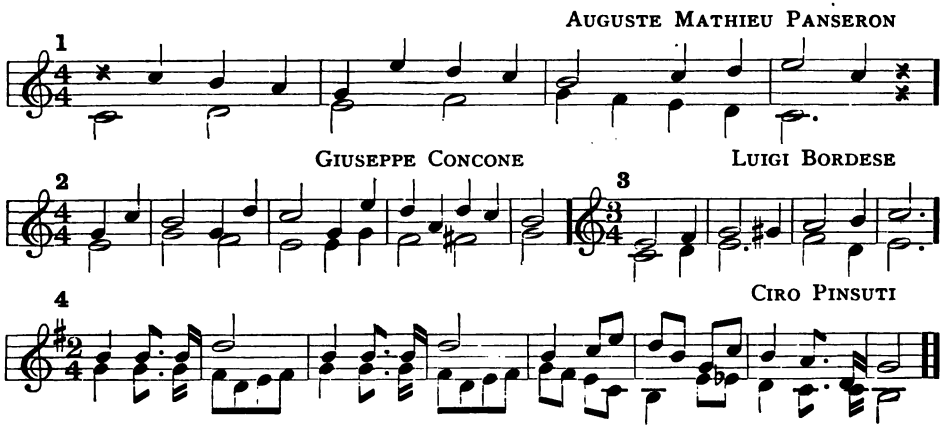
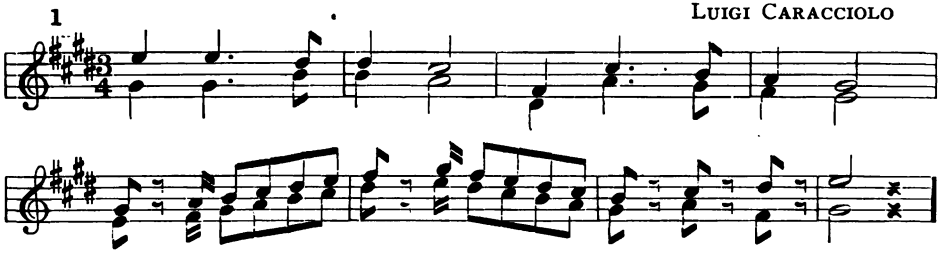
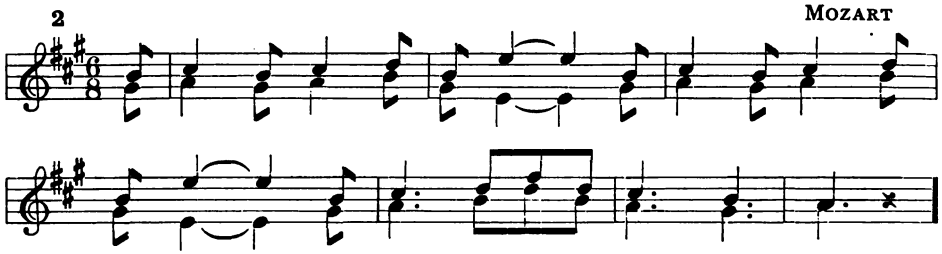
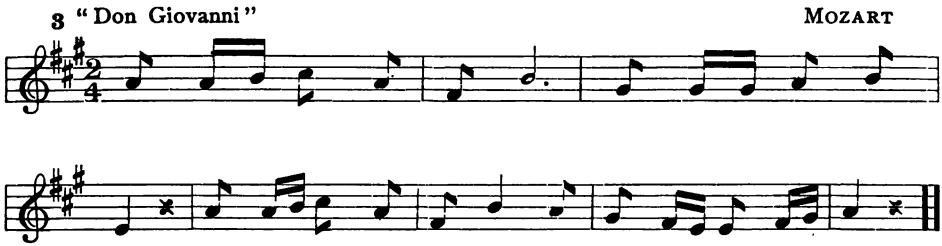
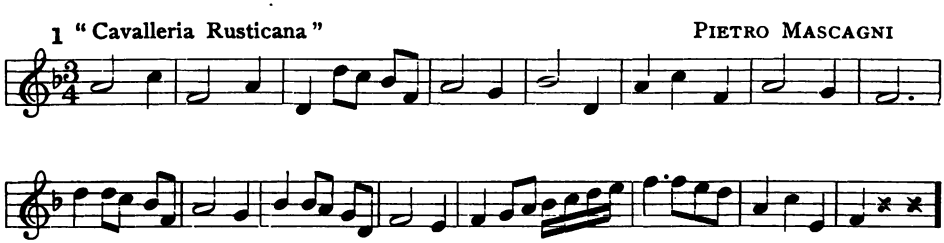
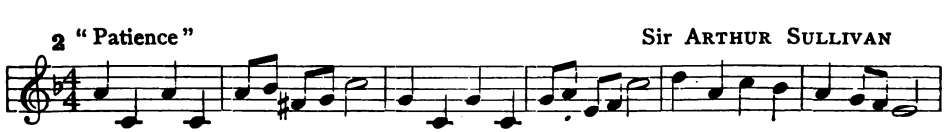
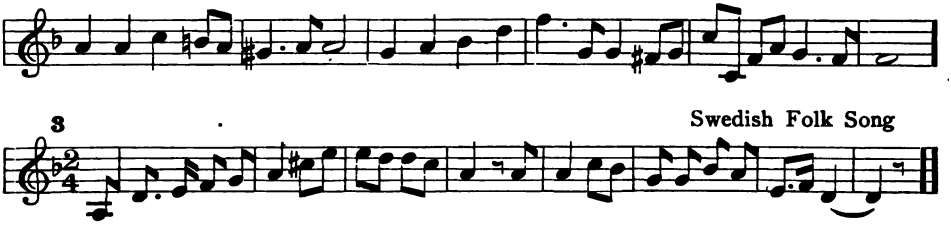

3 "Il Trovatore" GIUSEPPE VERDI

LESSON XXIV

LESSON XXV

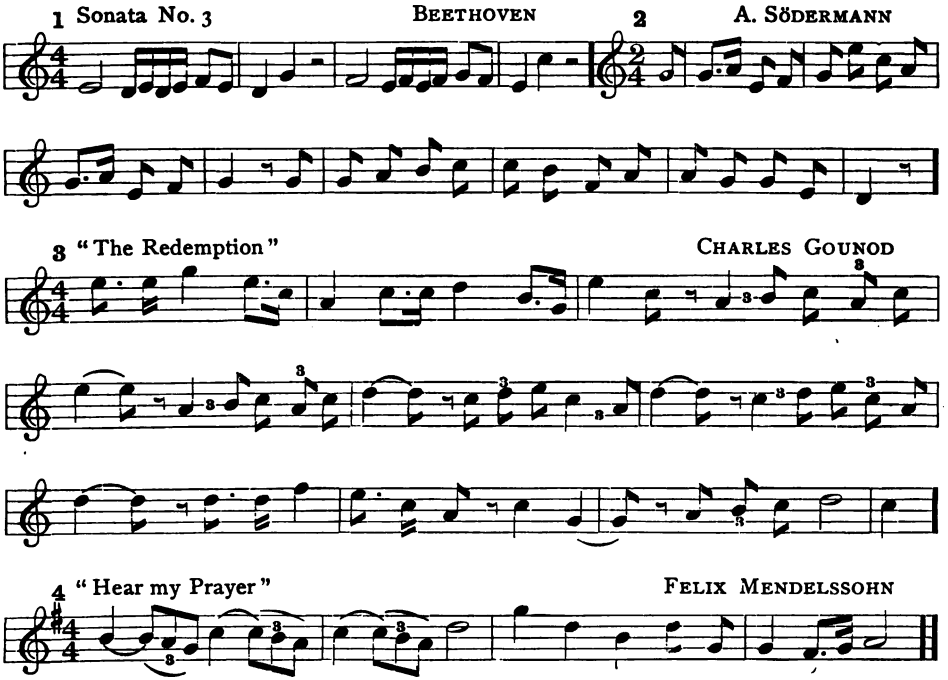
TWO PART DICTATION

LESSON XXVI

1 LUIGI CARACCIOLO

2 MOZART

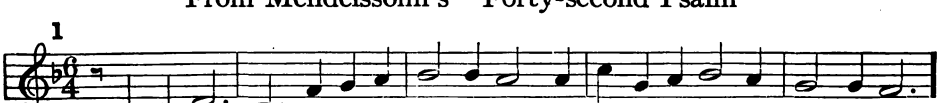


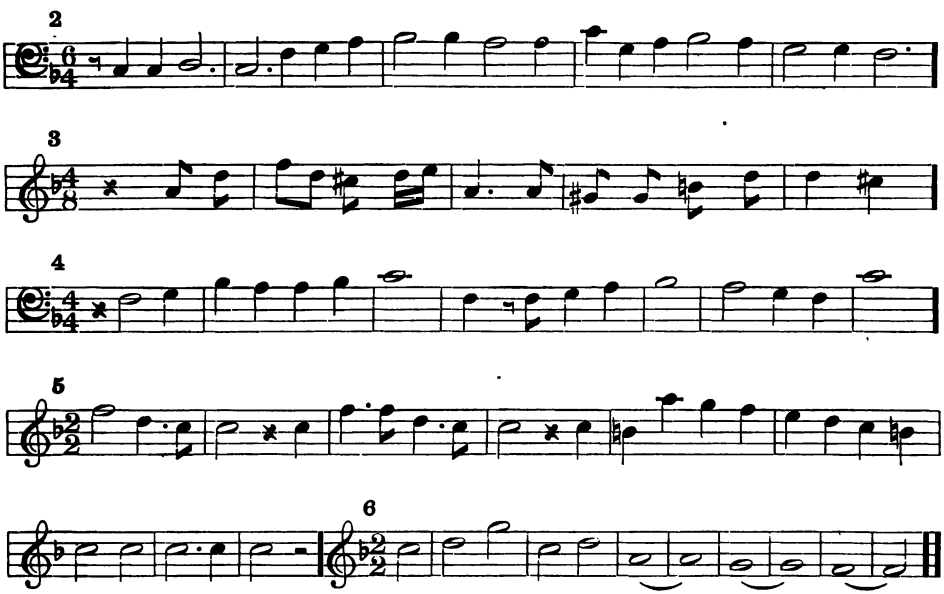
3 "Don Giovanni" MOZART

LESSON XXVII

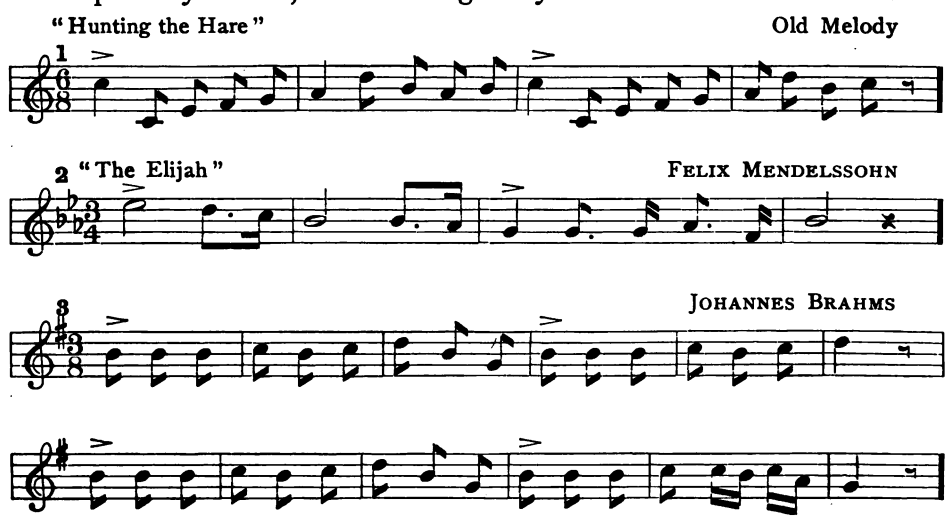
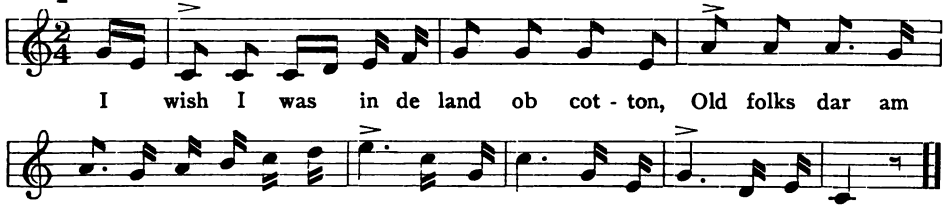
1 "Cavalleria Rusticana" PIETRO MASCAGNI

2 "Patience" Sir ARTHUR SULLIVAN

3 Swedish Folk Song

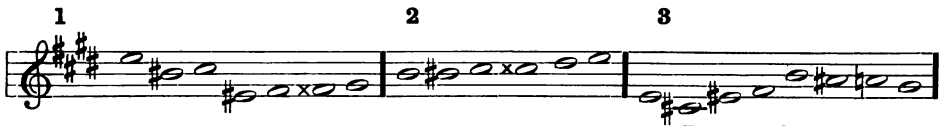
LESSON XXVIII

LESSON XXIX

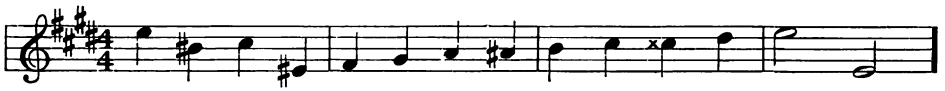
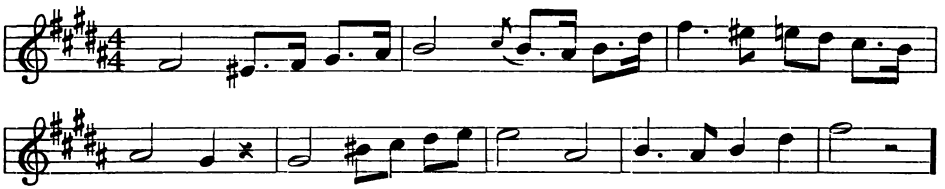
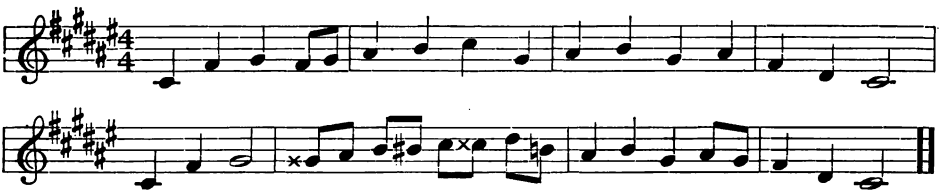
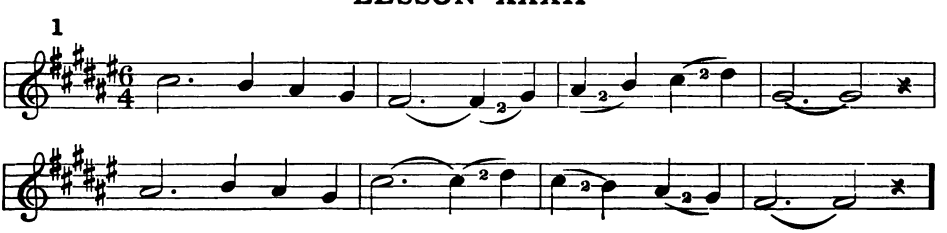
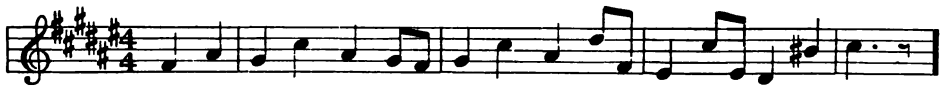
From Mendelssohn's "Forty-second Psalm"



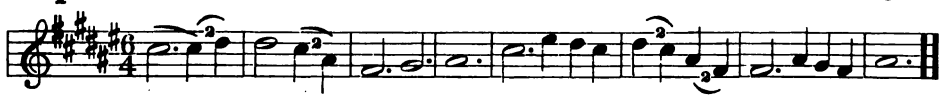
As the hart pants aft-er the wa-ter-brooks, So panteth my soul for Thee, O God.

LESSON XXX

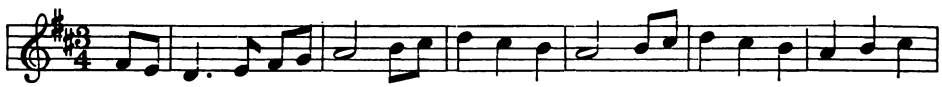
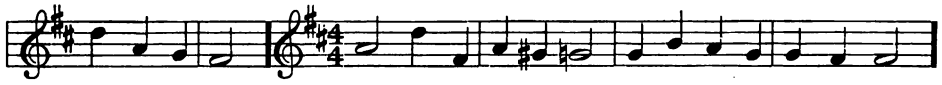
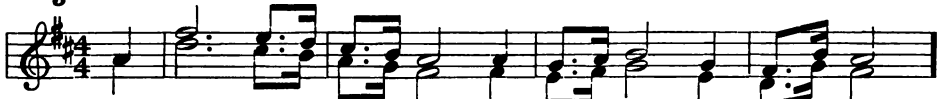
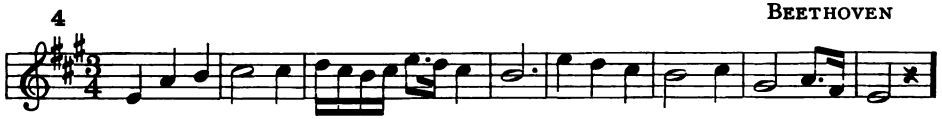
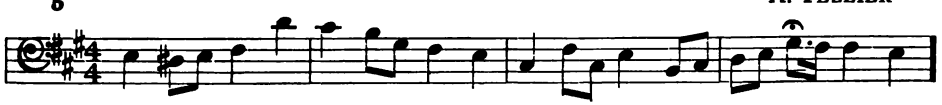
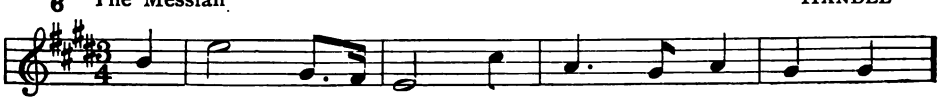
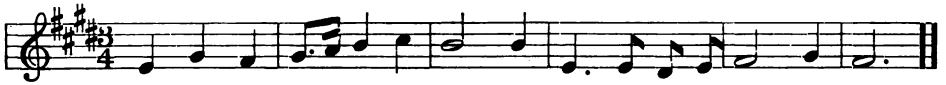
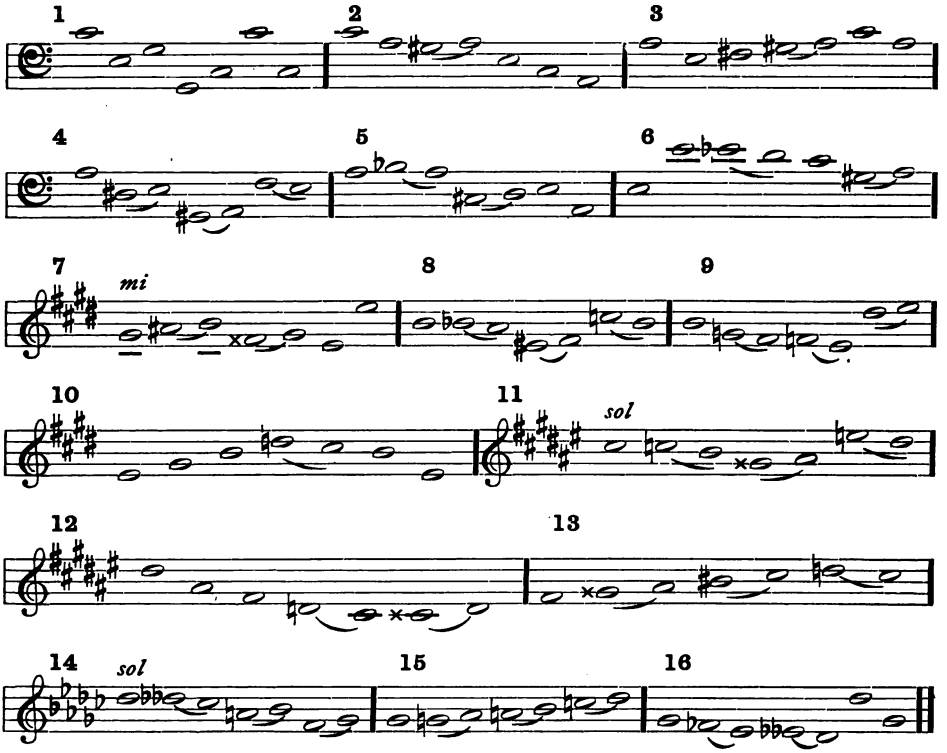
Correct rhythmic interpretation often demands a decided difference in the primary accent, thus forming a rhythm of two or more measures.

4 "Dixie" DAN. D. EMMETT

LESSON XXXI

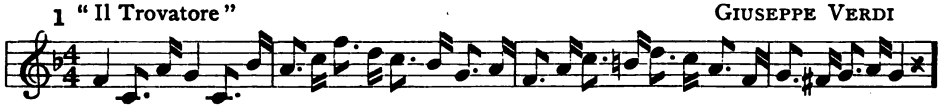
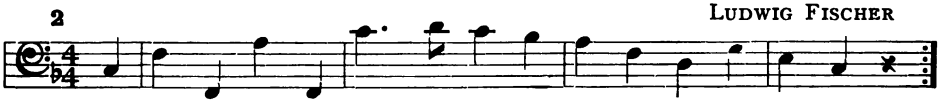
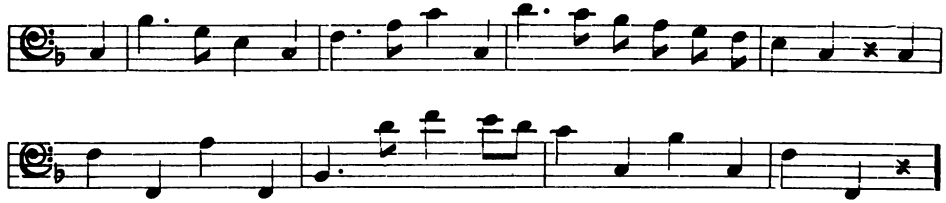
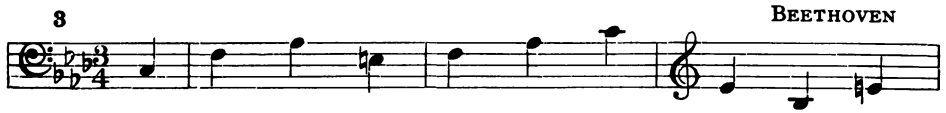
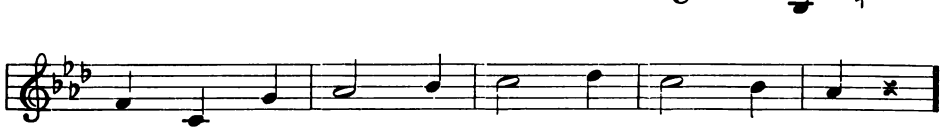
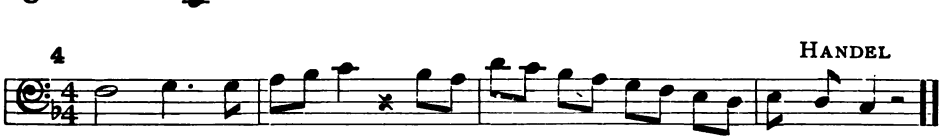


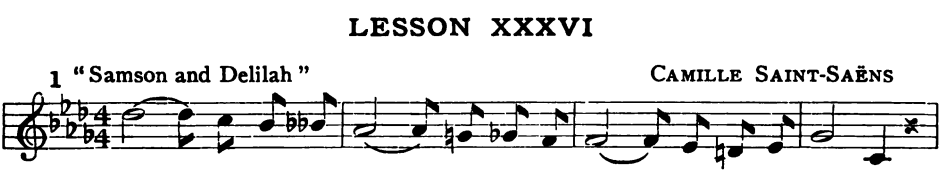
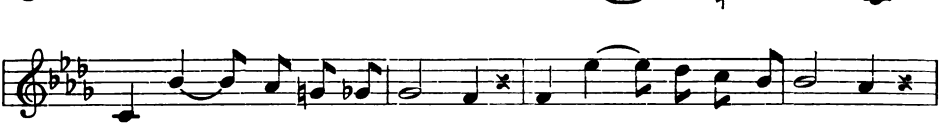
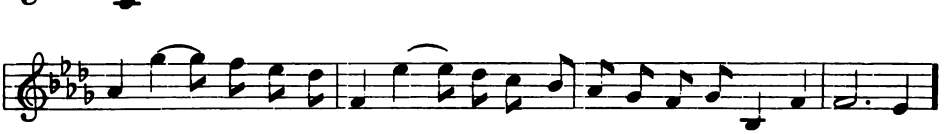
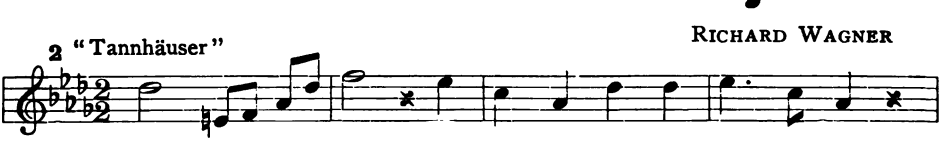
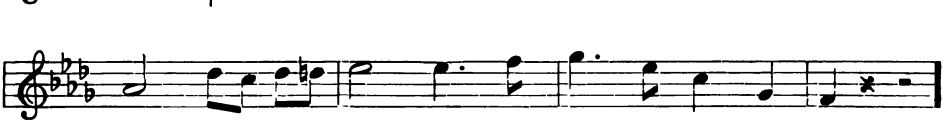
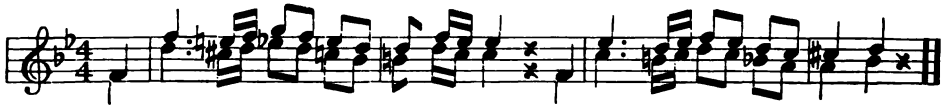
4 ROBERT SCHUMANN

5 "Tannhäuser" RICHARD WAGNER

6 FREDERIC F. CHOPIN

LESSON XXXII

2 HANDEL

3

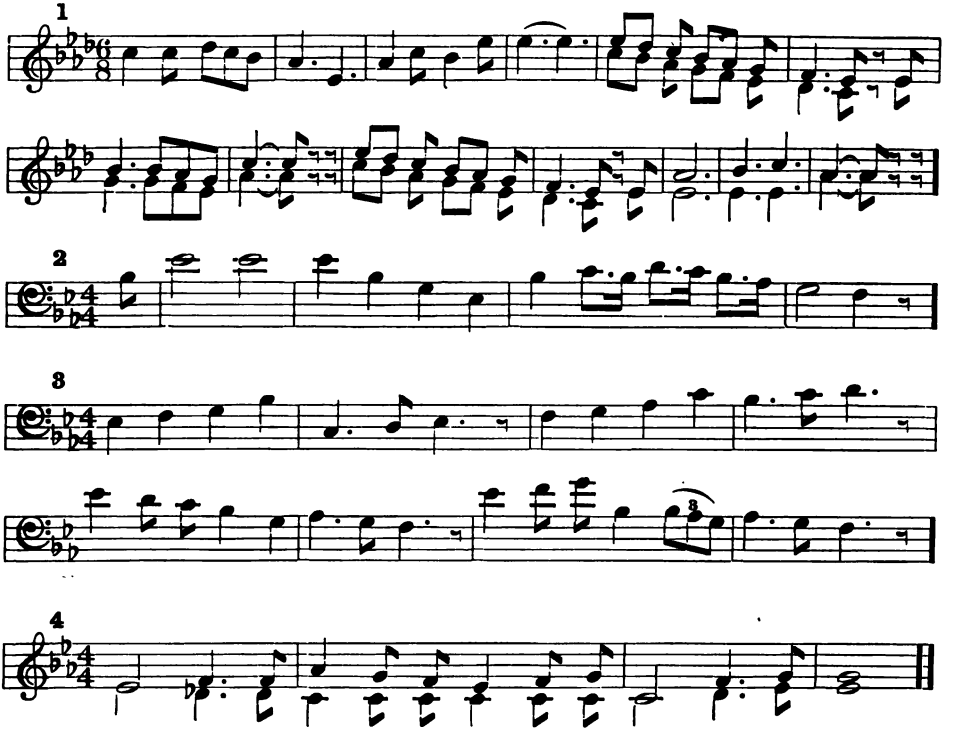
4. Rewrite No. 3 in six-four measure.
This is the original form as Grieg wrote it.

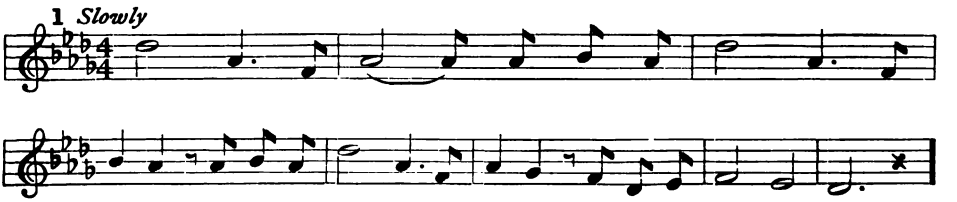
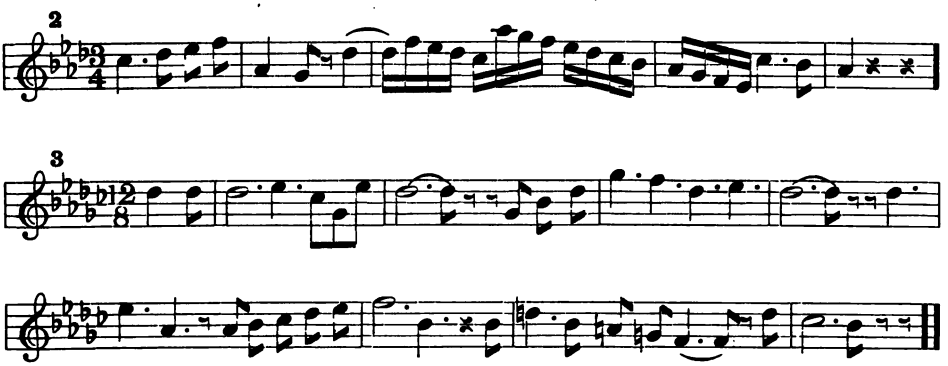
4 EDVARD GRIEG

LESSON XXXIII

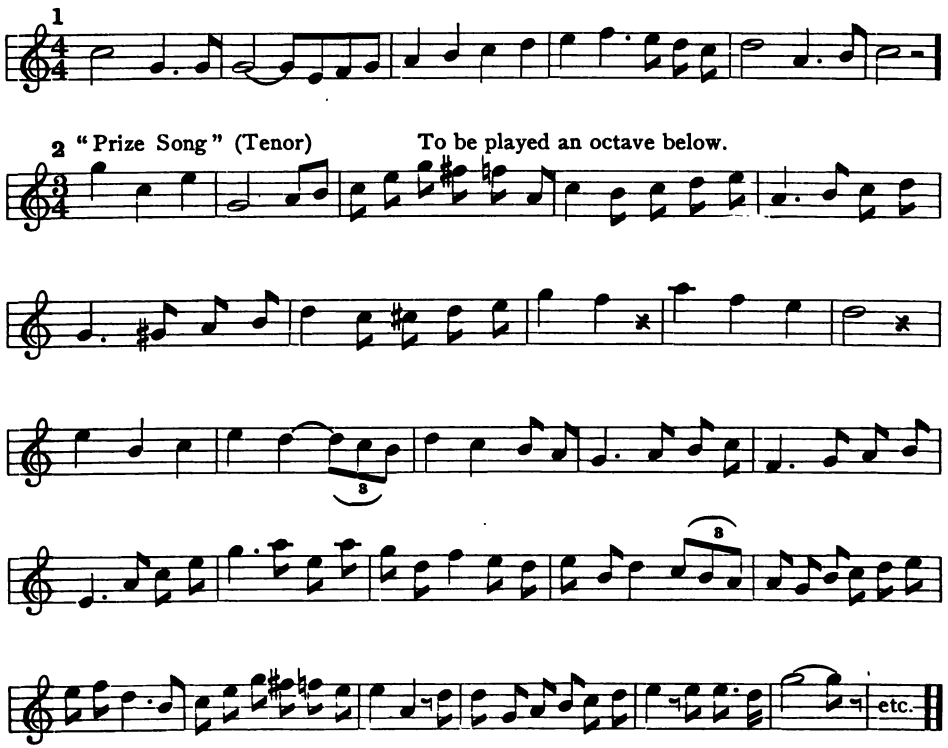
1 Old Melody

2 "Ave Verum" MOZART

3 "Lucia" GAETANO DONIZETTI

4 BEETHOVEN

5 A. TELLIER

6 "The Messiah" HANDEL

7 "The Golden Legend" Sir ARTHUR SULLIVAN

LESSON XXXIV

LESSON XXXV

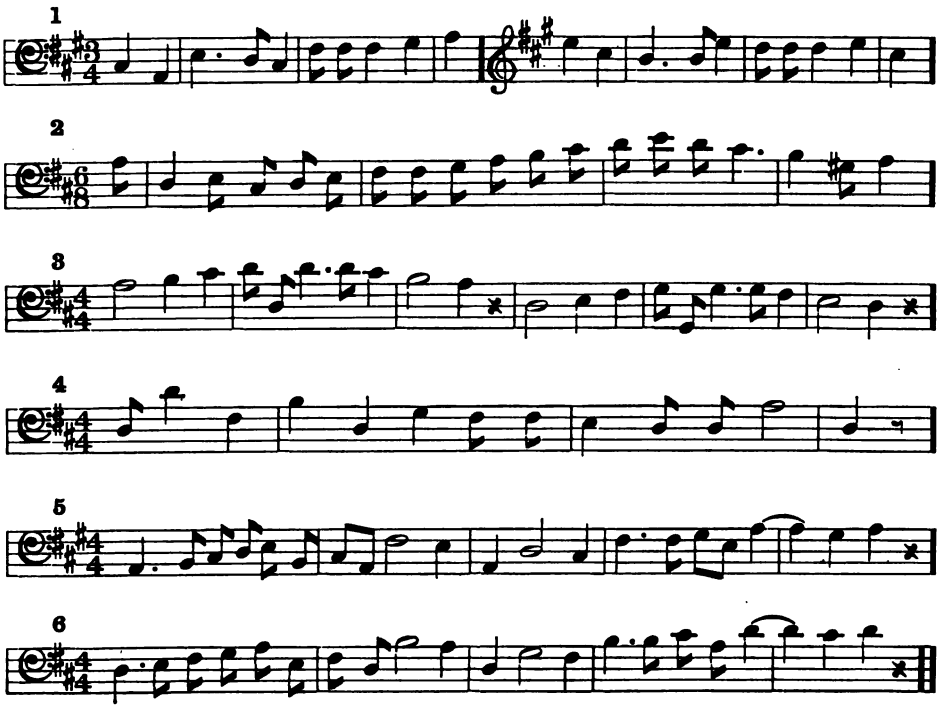
1 "Il Trovatore" GIUSEPPE VERDI

2 LUDWIG FISCHER

3 BEETHOVEN

4 HANDEL

LESSON XXXVI

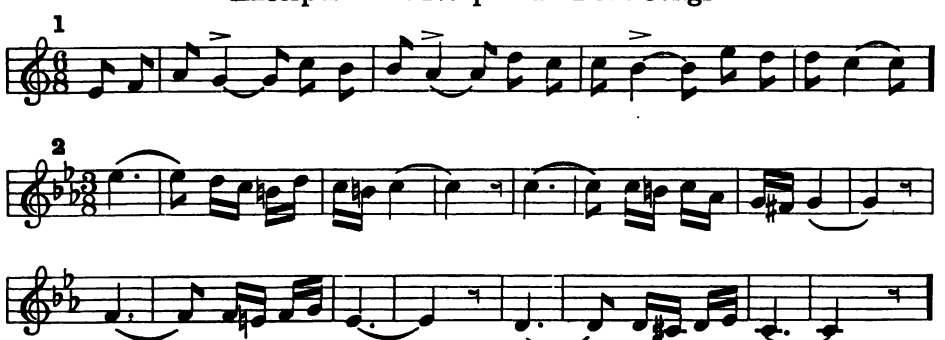
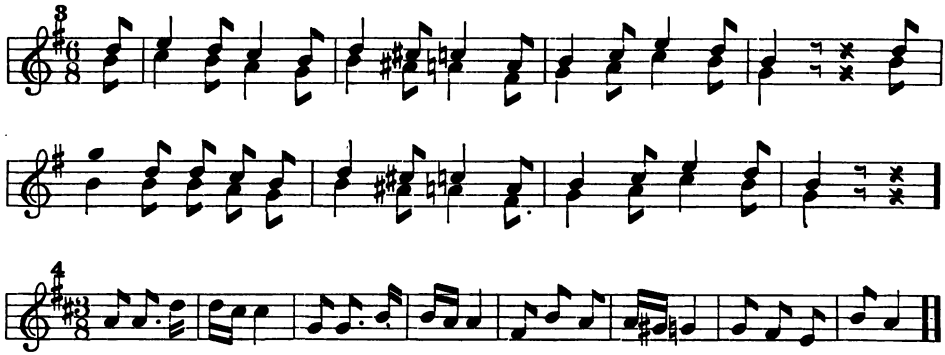
1 "Samson and Delilah" CAMILLE SAINT-SAËNS

2 "Tannhäuser" RICHARD WAGNER

3 "Don Giovanni" MOZART

LESSON XXXVII

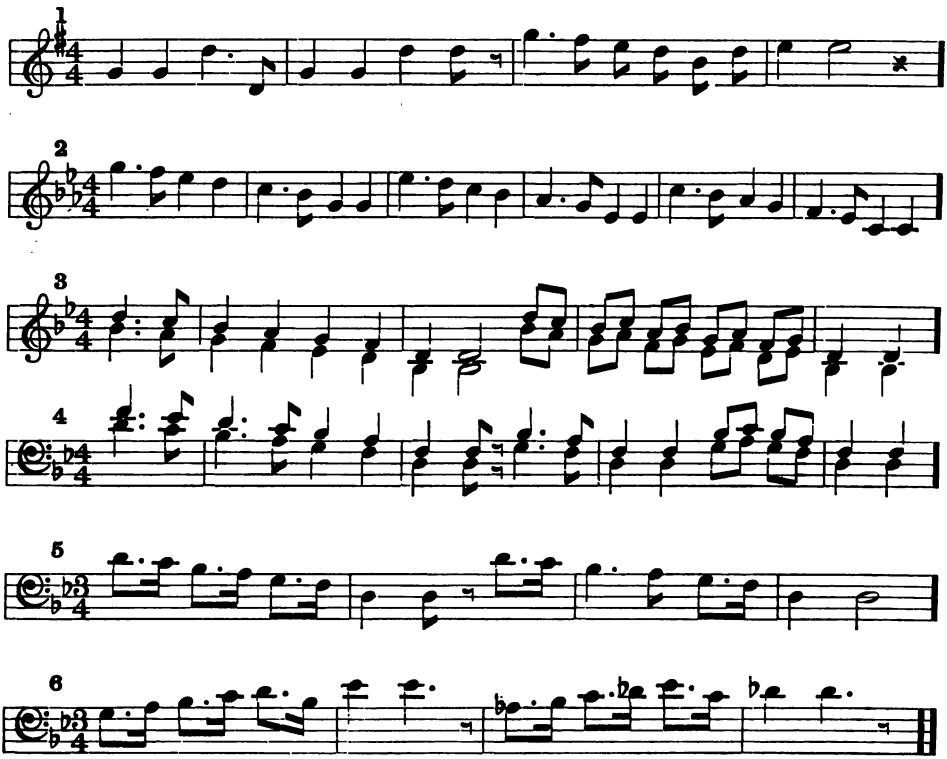
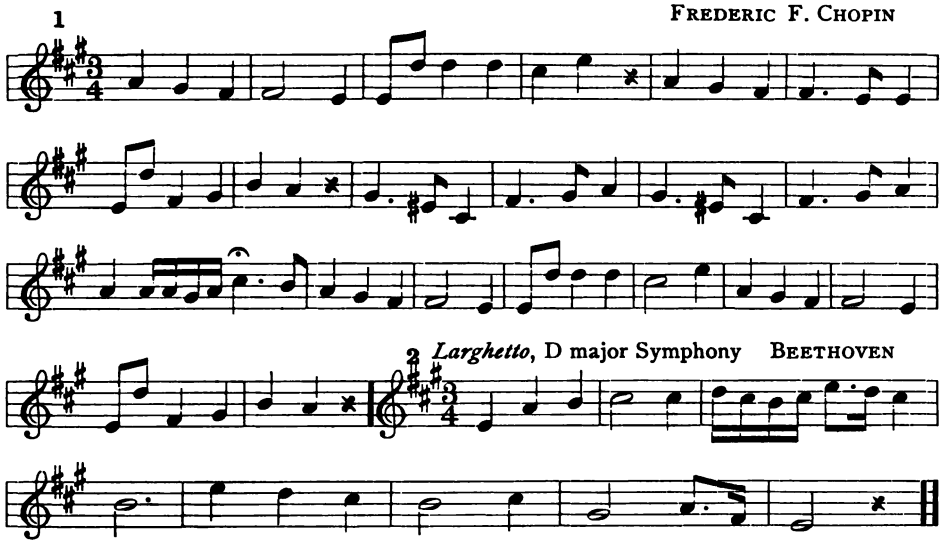
From GOUNOD'S "Faust"

LESSON XXXVIII

From GOUNOD'S "Faust"

LESSON XXXIX

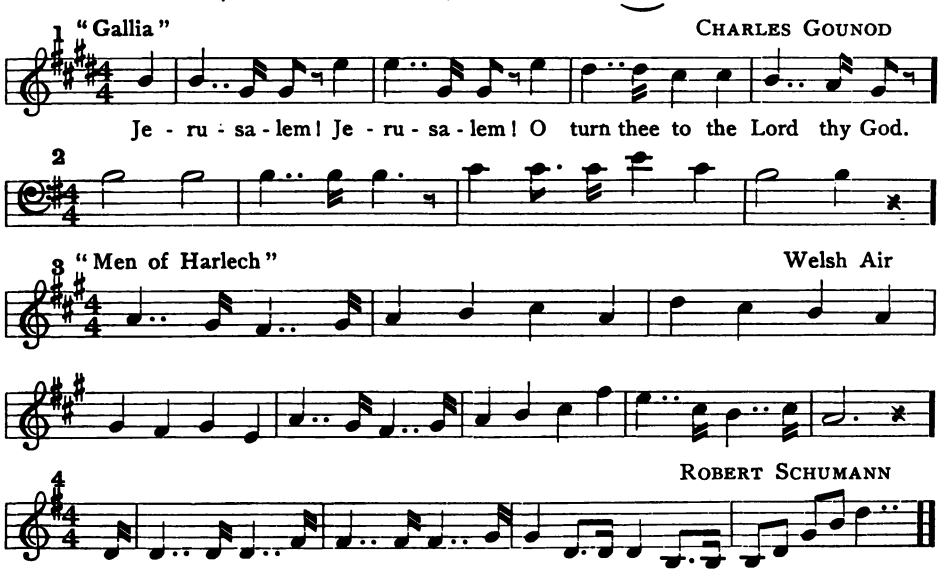
From "Die Meistersinger," RICHARD WAGNER

LESSON XL

From "The Messiah," GEORGE FREDERICK HANDEL

LESSON XLI

Excerpts from Neapolitan Folk Songs

LESSON XLII

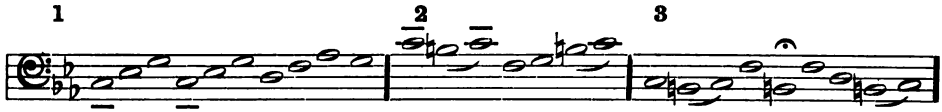
From "Hiawatha's Wedding Feast," SAMUEL COLERIDGE-TAYLOR

LESSON XLIII

LESSON XLIV

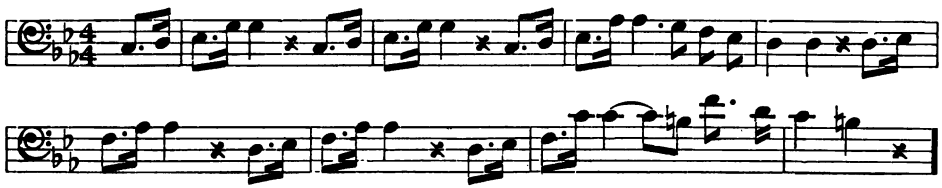
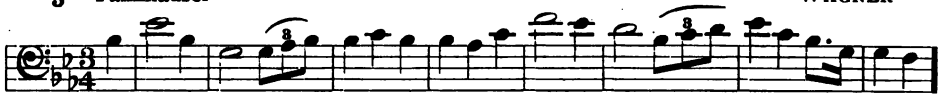
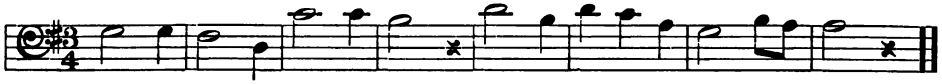
(The Double Dot) ♩.. 𝅘𝅥𝅯 = ♩. 𝅘𝅥𝅯 𝅘𝅥𝅯

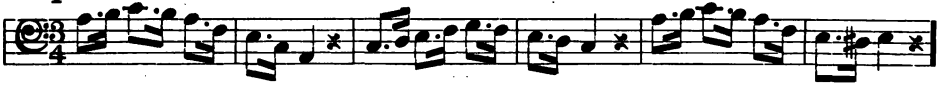
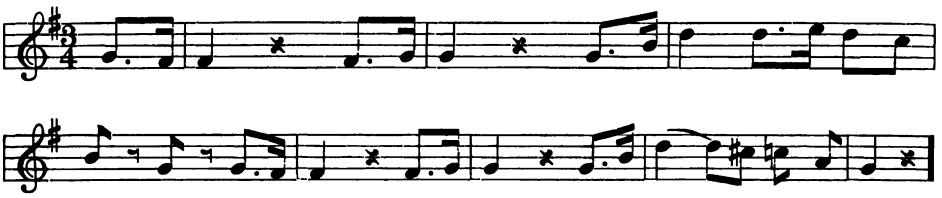
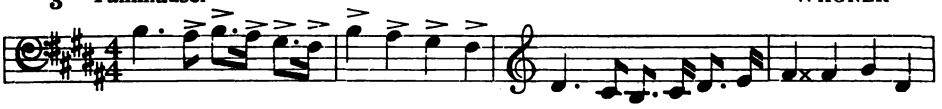
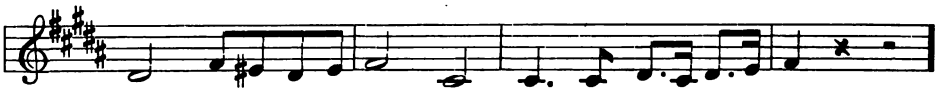


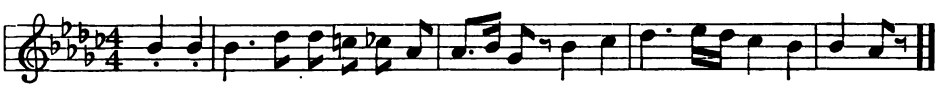
LESSON XLV

1 2 3



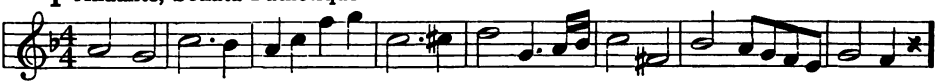
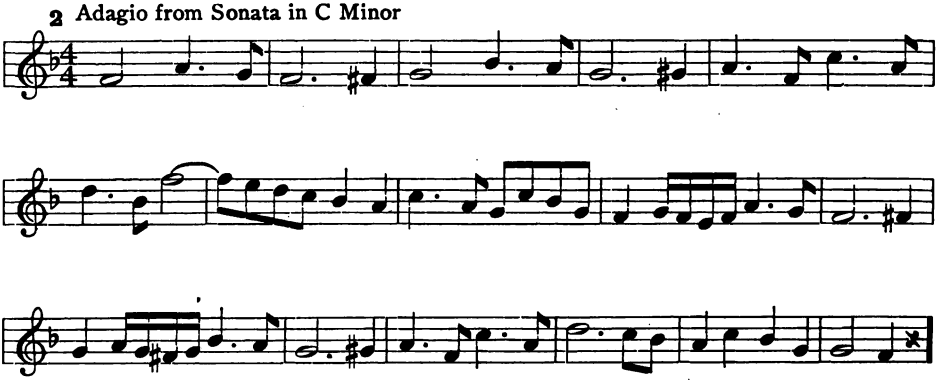
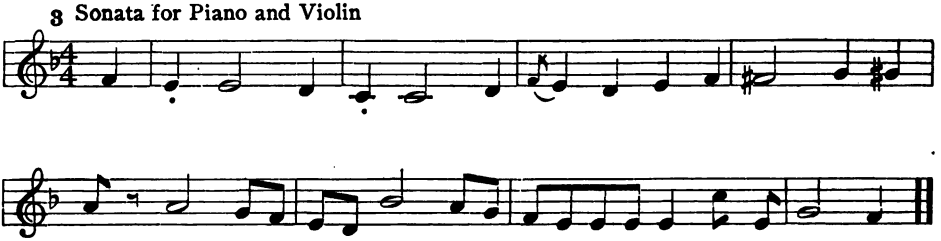
4 "Stabat Mater" ANTONIN DVOŘÁK

5 "Tannhäuser" WAGNER

6 "Twelfth Mass" MOZART

LESSON XLVI

1 "Stabat Mater" ROSSINI

2 Adagio from Trio, Op. 97 BEETHOVEN

3 "Tannhäuser" WAGNER

4 MOZART

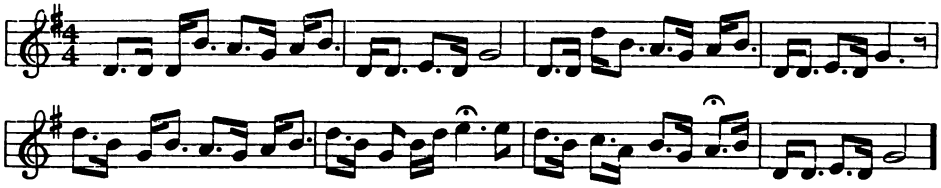
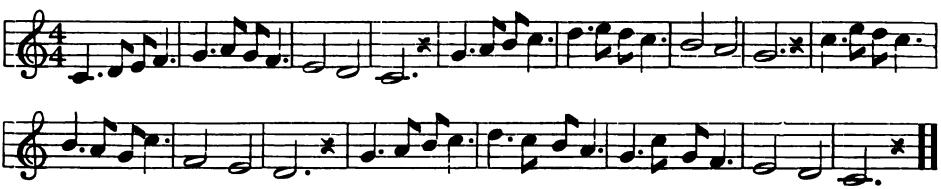


LESSON XLVII

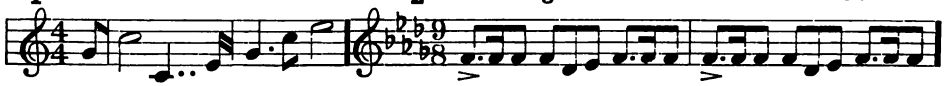
From BEETHOVEN'S Sonatas

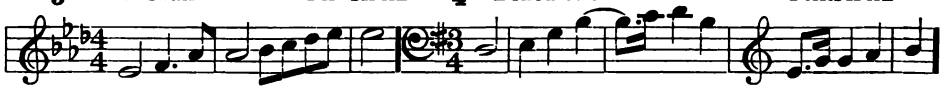
1 Andante, Sonata Pathetique

2 Adagio from Sonata in C Minor

3 Sonata for Piano and Violin

LESSON XLVIII

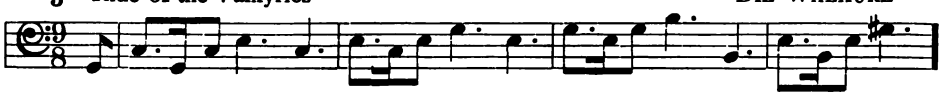
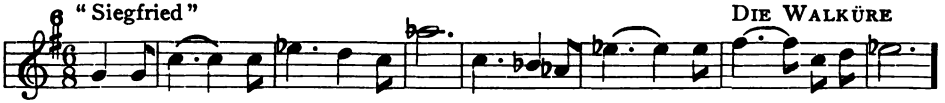
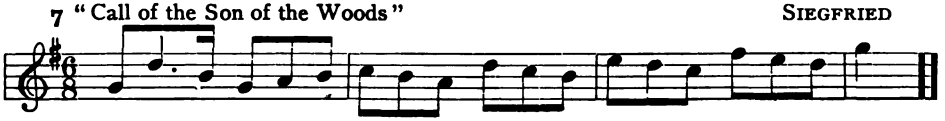
(Unusual Rhythms)

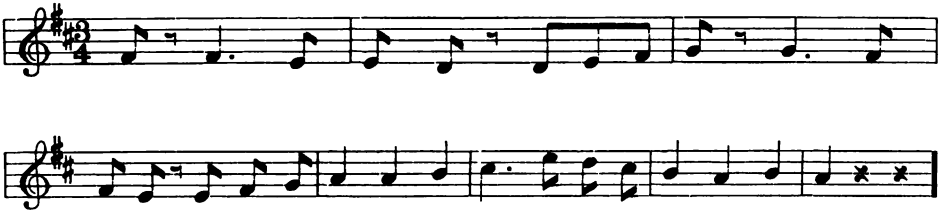
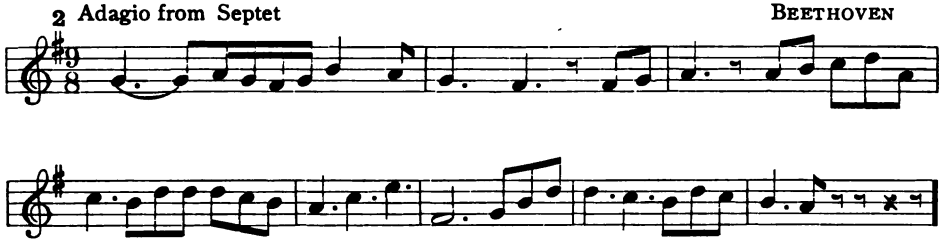
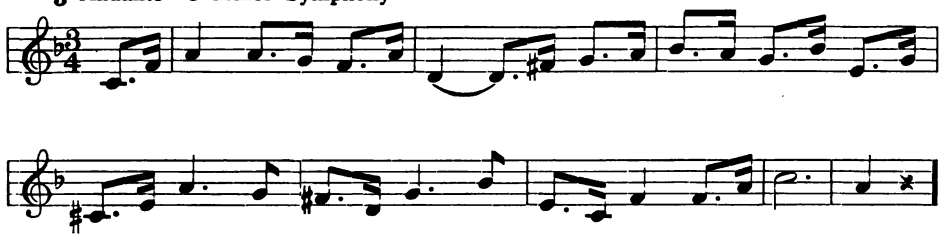
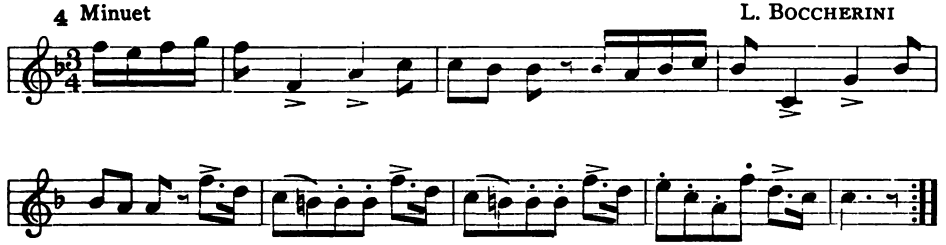
1 "Comin' Thro' the Rye"

2 Hungarian Folk Song

LESSON XLIX

Themes from the Music Dramas of RICHARD WAGNER

1 "The Sword" DAS RHEINGOLD 2 "The Forge" DAS RHEINGOLD

3 "The Grail" PARSIFAL 4 "Benediction" PARSIFAL



5 "Ride of the Valkyries" DIE WALKÜRE

6 "Siegfried" DIE WALKÜRE

7 "Call of the Son of the Woods" SIEGFRIED

LESSON L

1 Adagio from Trio, Op. 97 — BEETHOVEN

2 Adagio from Septet — BEETHOVEN

3 Andante—C Minor Symphony — BEETHOVEN

4 Minuet — L. BOCCHERINI

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